

# The School Arts Book

Vol. VII

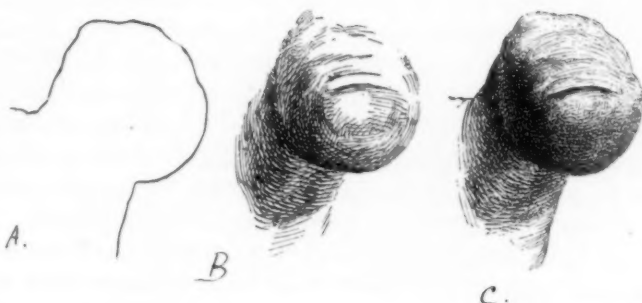
APRIL, 1908

No. 8

## FORESHORTENING

**A**N unpractical paper for an old child. A paper for folk who see and think about their seeing. This "foreshortening" for instance:—there is none, so far as your seeing goes; nor back-shortening. An arm extended in front of you has got altered in shape, not in any true sense shortened. It is just

*from the mirror.*  
3003



*I have drawn C, because I seemed to me impossible to accurately represent B made A. to put the 2 together.*

*Matthew Webb  
January  
1908.*

as little and just as much up "in front" as a profile is sometimes thought of as being.

Think it out carefully for yourself, see it patiently, and you will find your eye sees only upwards-and-downwards-ness, and sideways-ness. Take this outline, (A): it is flat, mind, on the flat surface of the page. Now take this pattern of darks (B),

flat on the flat page. Put the two together and it is a drawing of a finger pointing at you, (C).

So if you want to draw a bough of a tree foreshortened towards you, think of it as not foreshortened, think of it as a flat squeezed-up shape in the surrounding background of the scene in front of you, with all its varying little and big differences of lights and darks, and differences of colour: draw the outside shape of the pattern of squeezed-up-ness, and you have drawn the outline of the foreshortening.

At once, for the eye there is no foreshortening, for the mind there is an infinitude of foreshortenings; every so-called profile is an assemblage of foreshortenings. Neither of course is Nature divided up. Light and dark (tones) are involved in her color, and in them are involved her shapes. It is only that the analytical mind and the artist with his conventions, have helped themselves with these renderings and so learned; but that, for instance, there is no outline in Nature is a truism. The eye sees always definite or indefinite shapes, dimly or clearly relieved against each other, of color, ranging in tone from what we call white to what we call black, and it must be in such wise that the visual memory stores appearances and effects; and so probably painting more instinctively taps the memory than does drawing,—a sense of things strongly marked by what is called modern Impressionism as contrasted with so-called Pre-Raphaelite work. But "outline" is a useful convention, and the man who can use it has the pull of him who has to carry a color-box about the world before he can make a record. Oddly enough the memory seems more easily to record the look of a once-made drawing than of a natural impression fuller in effect and colour. Indeed some artists go the length of saying that artists learn more from art than directly from Nature. The great advance seen to-day in so-called memory drawing among the children

of our day-schools is quite possibly due to the unconscious memory of other drawings; and this fact too would go far to explain some of the phenomena of the periodic "Schools" in the history of art.

"Dimensions" is a big word; but you know height, that is one dimension, and you know width (side to side), that is another dimension. Your eye shows you just two dimensions, no more; in one plane, two dimensions, necessarily at right angles to each other. You *know* a third dimension, depth inwards, but you do not *see* depth inwards, you have only mentally learned that, by knocking up against something you had not caught sight of or understood in the flat pattern of the room across which you were hurrying, 6 inches, 6 yards, or 6 miles away, till you did what you call "come up against" it. The depth inwards has been measured to your sense by changing pictures (as you passed along) and by the sensation of muscular movements. Man has been millions of years, perhaps, learning depth inwards, and the baby has to learn it, and learns it, perhaps, before crawling.

But this flat way of looking does help. Try it for yourself, and see if you can't get over foreshortenings. A flat way, but not flat along, flat upright: and not exactly flat in front of you, but flat *at* you; because the visual world is right up against wheresoever is you. The plane of the picture (which, too, you make for yourself) of the world of things passes through you, only you pervade it. You and your world-picture are in the same plane.

One thing every artist has to learn is that, so far as his eye goes, it is a flat (not along, but upright) world he looks out on; not a dull world, not an uninteresting one, a world visually made up of infinite gradations of tones of light and dark, an infinite gradation of colours, one into another, one relieving

another, but visually a flat world; else how could he, or the photographer, so wonderfully reproduce it all on a flat piece of paper or canvas.

Out of all this thought, so many things arise. Here, for instance, is fun and truth. Appearances always come down or up into your picture or in from the sides, or appear in it as a spot of colour and travel and then vanish. You have never moved, as far as your eye goes; it is always the world of appearance which has moved along past you, like a diorama. What a pageant and march of eye-music it all is; and has been going on forever wheresoever was an eye to see and shall go on forever.

I said your eye, your one eye?—but you have two eyes. It is as though you looked out through the separate lenses of two cameras, but that you sit somewhere at the back with your single-making faculty of sight and make the pictures (not too well yet, either) into one; and it is you who make the picture. For there is no picture at you till you see it. What came through your eyes were “vibrations,” so scientists tell us, and somewhere, deeper in, you created of the vibrations light (and colour). You said “Let there be Light.” And so painting becomes a sense science and teaches man the ways of his seeing, the how of his seeing.

The world you look out on is a picture, and it is you who make the picture of it; you make the picture, but the world sets you off making it. And of this another thought comes: if the world your waking eyes open on is a picture, a flat picture of moving tones and colours (which of course you recognize as “things”) what is that but an infinitely varying pattern of colour, a music of colour. Thus, you see, we artists, some of us without knowing it, are musicians, musicians of the music of colour. It is by fostering this conception to the utmost that we can sustain a reason why we should not, we painters, alto-



gether give place in the world to the photographers, who are doing more and more wonderful, and more and more splendid things and overtaking us painters now even with direct colour photography.

We spoke of our two eyes, but there are some creatures, spiders, for example, and flies, who have more than two eyes; eight eyes and many more; but I suppose they too sit somewhere at the back making one picture of the many eye contributions. I wonder what the music looks like to them. Whether the child come in later life to be a painter or not, whether or not the child grows to express through some instrument a sense of music, great has been the gift gained, if the world of "things" becomes in its passage, also a world of music, an endless song of light and colour.

Remember, it will not be less a world of music, if you can help make the things themselves (by at least demanding it) more musical, more beautiful. This brings us to design, but we may first pause to consider a view, a little hard, perhaps; but think about it and it will resolve itself quite clearly.

All the arts which appeal to the sense of sight are really only different ways of one art, the art of the music of colour. Of them, all are musicians, whether the instrument be the hammer of the smith, the furnace of the enameller, or the brush of the painter.

But if you want things to be beautiful, they must be right things first, well made for their use first, and with no first thought on ornament. All Nature's beautiful things, all her beauty, all her decoratedness even, has come out of service and for it. So that a railway engine well made to serve its purpose, all honourable things well made for their service, cannot but have a beauty of their own. Many thoughtful men who wish to see our homes, our cities, and all the things we use, more beautiful,

think the first thing to do, in order to secure that good end, is to get back to having things first simply and rightly made for use; and that out of that sincerity and simplicity, a real and not a sham beauty of things will grow.

Meanwhile the painter knows how Nature with happy accident of lighting can make a vision of beauty out of materials

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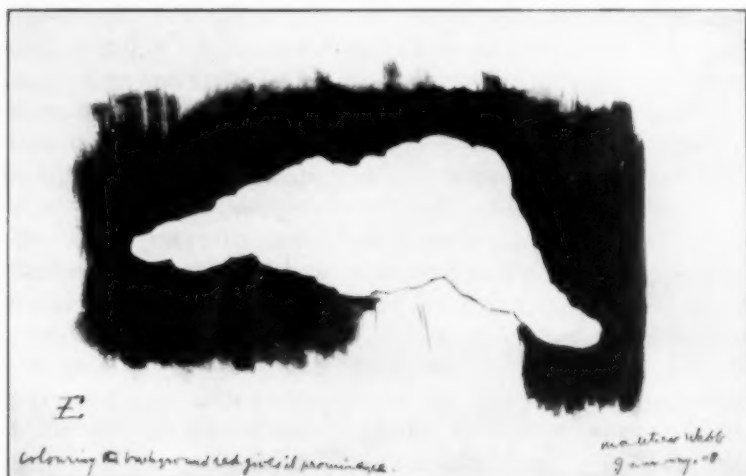


the most sordid. Go out into the city as it is, into the fields as they are, and be still, and see the music of it all. It is there. He that hath eyes to see, let him see.

Let us go back and think again of drawing for a while. Ways of looking do help. Here, for example, is a way. See the shape of an object or appearance by not looking at it; or rather should I say, by not thinking of the object itself, (D), but by looking at the shape of the surrounding background where it comes up against and around the object and relieves it, (E); or think of the shape of the hole, (F), that would be

left in the background, if the object dropped out and blackness only took its place.

All these ways help and there are other ways as well. When you are looking for drawing, so many of the lines of an appearance seem to continue across it into other lines of it, (G). Follow them in their play, either with actual pencil or with mental



note only, and they will help you in weighing the proportions and locating of spaces, and giving the vitality, grace or energy. In landscape these apprehended connections help you in perceiving and seizing the design, the line-play of the scene.

Many folk will tell you many ways. You will learn from those of your own age; you may, if you will, learn from those with less experience than yourself. It is your own fault if you learn nothing from the simple, from the ignorant; and you will learn from the Master. Listen to them all; never think slight-



Matthew Webb

ingly of a past lesson or teacher, because of some new experience you come across; nor refuse a new lesson because the old seem to contradict it. All who have worked and thought sincerely can teach you something. Think of them all, high or low, with grateful courtesy; and think reverently of your own docility; docility, teachableness, is not a mere minus faculty; it is a volitional and real power with which you can invest yourself. It is the faculty of bravely holding the mind open to impressions; not barring an impression by thinking its antithesis at the moment of impress; knowing and trusting that action will spring from the algebraical sum, the crystalising of all the seeming contradictions. You may

go slowly so and wait for concrete results, but you will go surer, and arrive the fuller.

Art demands character, character in the artist. Child or man, master or beginner, the artist cannot be non-moral. With-

out economy there is not art, and that first lesson in art can be learned in the home. If art be in some senses the adorning of life, the "dressing" of it, no one should be allowed to express art-wise who had not first learned to fulfil faithfully and punctiliously the simpler services due to others' needs in and out of the home.

To have to make his own brushes was good for Benjamin West. To-day the village painter-craftsmen in Ceylon make their brushes of cats' hairs, and vegetable fibre. An early treatise on painting by a fifteenth century Italian has chapters on the making of brushes and the panels to paint on. It was good for the early Italians to have to grind their own colours. They were all needed first lessons in economy. Good above all to be in Giotto's workshop.

There were no art schools in early days; and so from the first, a lad was always doing what was wanted for someone else's need; and that was good. There are going to be all the world over, more and more schools of art, more and more drawing classes in our schools; and everybody is going to draw well and paint a little; just as everybody can write. But the schools of art will not be the end of things; they can't; they will have to give place to the workshops of works of art:—or better still, become workshops, where a work of art, which you cannot make for yourself, you can get made for you; a piece of furniture, a pot, a stained glass light, a picture. You will say you have your workshops now already,—no—factories!—and that is just the difference,—where far too many things are made by far too many hands, and few learn the making of anything from design to finish. If you can't put your hand in the hand of everyone concerned in it, from conception to finish of a work of art and feel a personal relation with all, it is doubtful whether you've properly got a work of art at all; and if you don't care to establish

the relationship, it is not at all doubtful that you are not properly the trustee of it. No one can own it, not even the maker. A work of art must be a work of love, and love is never paid for with mere money. If the workers are not the happier and prouder for the work, it is a sham work of art you hold. See to it then, that the workers are happier and prouder; that is, if you really want beautiful things, and not mere things expressing or pretending to express wealth. A wooden platter can be a work of art, and a prize cup, without being a work of art at all, can cost a lot of money. But you know all about this,—only how much do you really care, how much do you care beyond saying that you care? You know all about this; but so does the shopman, and so he sells you hand-beaten copper, and has a machine up his sleeve which rolls it out, hand-beaten-ness and all; and the shopman thinks he has beaten you and the artist. But why begrudge him; remember he can *only* make money:—and it is all your own fault, for you went to him and didn't go to an artist. In a right world there shall be buying perhaps, but, in an *active* sense, no selling. The musicians, past and with us, and to come, know it; whether the rapt eye has rested on a rush of the Persians into Egypt, the Huns into Europe, the taking of the Bastille, or moonlight on a silent grave in Cuba.

MATTHEW WEBB

Director The Crystal Palace School of Art  
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## ALDERS, POPLARS AND WILLOWS

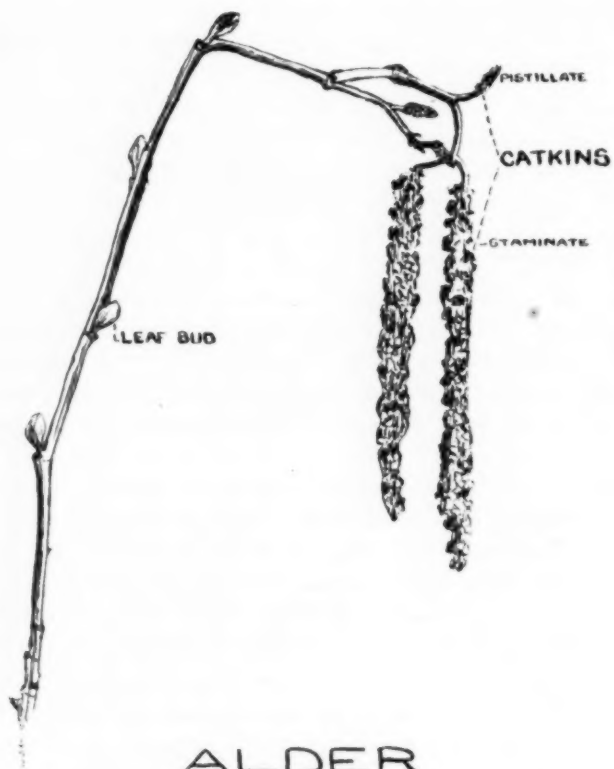
THE flowering branches of alders, poplars and willows are justly favorite objects for Nature drawing in spring. They are among the earliest plants to give evidence of the return of the open season and they have grace of form and charm of color that appeal to every lover of the beautiful. They are moreover easy to obtain in abundance and to bring into the schoolroom where every pupil may see them close at hand.

It is a pity that so often pupils are permitted to draw these branches without any real understanding of what the various parts mean to the plant. There may be some value from the point of view of the drawing supervisor in the graphic expression of what the pupil sees in color and form, but it is only a partial interpretation that can thus be given unless the pupil knows the names and significance of the various parts. Such knowledge need not interfere with the best art expression of which the pupil is capable and it certainly will increase the educational value of the exercise.

The alder is the earliest of these three plants to come into blossom. The first mild weather of March or April causes the catkins to lengthen. By almost any pond or stream you can find twigs that show the condition represented in the accompanying drawing. The vase-shaped leaf-buds are scattered along the twig, each just in front of a distinct leaf-scar, while toward the tip are the small, more or less erect pistillate catkins which are destined to develop into the seed-bearing cones to be found on older neighboring branches. At the extreme tip of the twig are the larger and much longer pollen-bearing or staminate catkins which after shedding the pollen will fall to the ground. Sometimes branches will have only one sort of these catkins present, but a little searching will generally reveal twigs which bear them both.

In the alder the pollen from the staminate catkins falls upon or is blown by the winds upon the seed-bearing catkins,





ALDER

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fertilizing the ovules and thus causing the formation of the seeds. When such a condition exists—the pistils and stamens being in separate flower heads upon the same plant—the species is said to be monoecious.

In the case of the poplar, a somewhat different condition will be found. Upon one tree pollen-bearing catkins only are present while upon another tree only seed-bearing catkins are to be found. Such a plant is said to be dioecious. Evidently in this case the pollen must travel from one tree to the other in order that the ovules may be fertilized and develop into seed.

If you will pull apart one of the little florets that make up the pollen-bearing catkin of the poplar and look at it through a lens you will see a condition represented in the lower part of the accompanying poplar plate. Each floret consists of a hairy scale in the axis of which rises a curious stalked disk that bears many stamens consisting of pollen—bags or anthers upon very short stalks or filaments. A little study of these anthers will show that they contain a very light dusty pollen and that when the anthers open they do so with a tiny explosion that sends the pollen out as a cloud of dust that will be wafted away on the slightest breeze. If now you examine also one of the florets of the seed-bearing catkin you will find a condition shown on the middle of the poplar plate. A hairy scale similar to the other is found with a disk that bears only a single pistil which consists of a large ovary and a large stigma. Upon this stigma must be blown some pollen grains if the ovules within the ovary are to be fertilized.

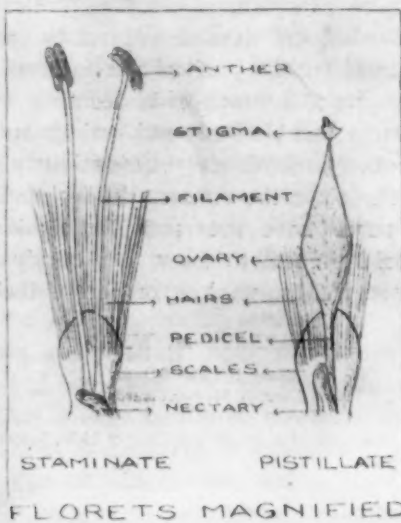
The alder and the poplar are wind pollenized plants and so they have no nectar, or odor, or very conspicuous color. The stigmas are well developed and the pollen is light and fine.

The attractive catkins of the pussy willows develop at about the same season as do the poplars. A little observation will

THE DICECIOUS  
WIND POLLENIZED  
POPLAR



THE DIOECIOUS  
INSECT POLLENIZED  
WILLOW



show that here also we have the pollen-bearing and the seed-bearing catkins on separate plants. A single floret of the former is shown at the left of the middle in the accompanying willow plate. At the base is a hairy scale which bears a curious greenish nectar-spur on which you can often find a drop of transparent nectar. Back of this rise the two stamens with long filaments and well-developed anthers that hold the somewhat sticky yellow pollen. On the other side of the same plate is shown a single floret from the pistillate catkin. Here we find the hairy scale and the nectar spur, but in place of the two stamens a stalked pistil consisting of the stalk or pedicel, the large ovary and the rather large stigma at its tip.

In the case of the willow, the sticky pollen, the nectar, the odor and the more conspicuous color all indicate that insects rather than the wind are depended upon to carry the pollen. And if some warm, sunshiny afternoon in April or early May you take your pupils to a group of blossoming willows you will see small bees, large bumble-bees, and various butterflies gathering nectar or pollen or both and unconsciously carrying many grains of the latter from the stamens to the pistils.

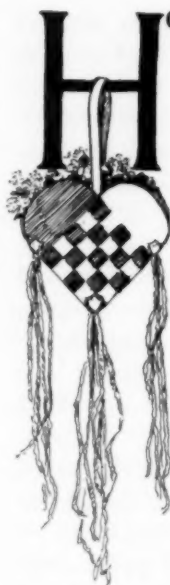
When the pupils have thus seen the significance of these twigs you are asking them to draw they surely should be able to make the lesson a more vital expression of their personality.\*

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\*I am indebted to Miss Alice Manning of the Class of 1906, Lowell Normal School, for the drawings on these plates.

## MAY BASKETS AND SOME WAYS OF MAKING THEM



**H**OW many small towns and villages in the United States have the custom of hanging May baskets? In New England the custom is certainly widespread though its observance varies in different localities. In this part of Connecticut, only the evening of May first is celebrated, while in some of the towns in Maine, one night is not considered enough and it takes the first three or four evenings of the month to hang all the baskets that the children have made. Probably May baskets are unknown in a large part of the West and South. If this statement is incorrect I shall be glad to have it refuted. When as a child, I lived at a western frontier fort, I found that the officers' children had never even heard of a May basket. Their case appealed to me as pitiful in the extreme for besides this misfortune they had never seen a strawberry. The first trouble was remedied as far as lay in my power but when they taught me to ride horseback I found there were other things besides May baskets worth living for. The impression has remained with me however, that many American children must be sadly ignorant of the custom in question, and this is my excuse for the following explanations.

May baskets are made of paper and should be as pretty as possible. You put into them, candy, pop-corn or other dainties and on top of all a little bunch of flowers. Arbutus, the New England Mayflower, is preferred to anything else but anemones or other early flowers will do very well. Then, under cover of evening—and a very faint suggestion of evening answers for little children,—you steal silently along in the shadow of fences and trees, feeling very mysterious and important until you reach

the door of the favored person; you fasten the basket as securely to the knob as excitement will permit, jerk the bell hard and run like mad for the nearest hiding place. If the favored person has the proper spirit he has been on the watch. He shouts "There's a May basket" and tears for the door, hardly stopping to glance at the basket, and rushes off like a crazy thing in the direction of the scurrying footsteps in the hope of identifying the giver.

Not to be chased, is a disappointment to the hanger of baskets and not to be caught is a sad thing for the very little children, while to be caught means to the older ones a certain loss of dignity, to be paid for in catching other people.

In this country where the practical side of life is always (unconsciously) at the front, why not encourage this innocent and pretty custom that may add to the "joy of life" and make it less of a dead level. Since holidays and merry-makings are comparatively few, let us keep what we have and adopt whatever good ones the foreigners bring to us. We shall work just as well.

I grieve to say that in some places May first is not treated with proper respect and cabbages and other vegetables more or less ancient are sometimes left on doorsteps. By teaching the children to make May baskets, we may do something to offset this tendency to rowdyism.

To be sure, like Hallowe'en the occasion has its diverting side. The children often disguise themselves in ridiculous costumes. The older boys invite the girls to go with them, then the girls can hang the baskets and the boys can mislead the hunters. When they nearly break their necks scrambling over fences that appear in unexpected places, their joy is complete and their labors not in vain.

Baskets are sometimes made in queer styles in imitation of sunbonnets or hats or with a jack-in-the-box pasted into a much



be-filled basket and tied down with a ribbon, only to "bob up serenely" when the recipient of the gift unties the bow expecting to find candy in the box.

This sort of work stimulates ingenuity and may be classified under the head of "Educational Values." The original May baskets, so far as I can learn, were woven or "braided" like that sketched in the heading of this article. Long crimped tissue paper streamers decorated it, the more the better. Small boxes used to be in demand and these were covered with yards upon yards of fine crimped tissue fringe until they were nothing but fluffs. The handles were fringed too and the edge of the basket was finished with a narrow gilt or colored band of paper. They were certainly dainty and pretty and they meant lots of work.

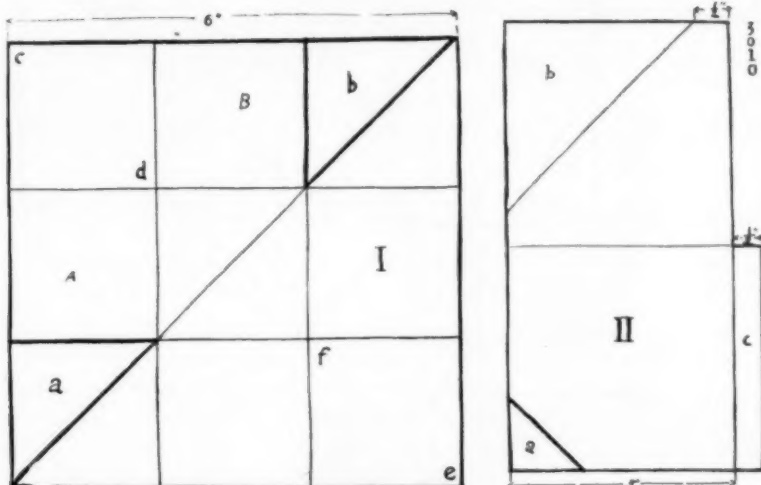
It was always hard to find enough boxes of the right kind so we were forced to invent something to piece out with. Fig. 9 was an early invention of mine, perhaps I still view it with a partial eye. Lately, I have seen for sale in the stores, little May baskets made of *crépe* paper. These are pretty but commonplace. Now a May basket ought not to be commonplace and it should be more dignified than a valentine as affording more opportunity for construction. Those represented here may be easily made in school. If you need material it will be forth coming if word is given out what it is needed for. When children are enthusiastic they will bring almost anything you want and some things that you could do without. Their attitude is well represented by the remark of a little boy in the second grade. We were going to illustrate the rhyme of Simple Simon fishing in his mother's pail, and this boy was going across the street to get the pail. He took me aside and said confidentially, "Miss Kelley, I could just as well bring a tub." He was so little and his good will so big!

A class armed with scissors (if the scissors are not too rusty) is a sight worth seeing. They seem to radiate joy and to be pretty near the Seventh Heaven of delight. Some children forget all about what they are going to do and in the intoxication of cutting paper, would like to snip every piece in sight, with no apparent object.

It may be that some drawing supervisors are much beyond me in the art and practice of May basketry for we have not done much of it in our schools yet. One day last year, I went into a class room where the children were looking very expectant and sitting with their backs in a position that threatened meningitis, and the teacher said to me, "They would like to have you teach them to make a May basket." Now I had never mentioned such a thing in school and had planned a very different lesson, but this was an appeal not to be resisted. A May basket was shortly "conjured up"—to use an old-fashioned expression—and when it became evident that measurements were uncommonly good and pains-taking all that could be desired, I said to myself, here is a field for construction and decorative drawing that might be worked to advantage, if time would allow.

So these patterns are submitted to those who may find a use for them—one pattern for each grade and one for good measure. More or less work may be put into them according to circumstances. The parts may be all carefully measured, or in some cases cut free-hand. If a class needs drill on measuring here is a chance for it. If time is short, some of the baskets can be made rather quickly. Some of the more simply-constructed ones will do nearly as well for one grade as another according to the amount of finish. Here is another opportunity to introduce color harmony and to practise the use of the paints. And this work ought to stimulate the inventive powers of the children. Fig. 8 is our old friend, the Christmas box put together in a new

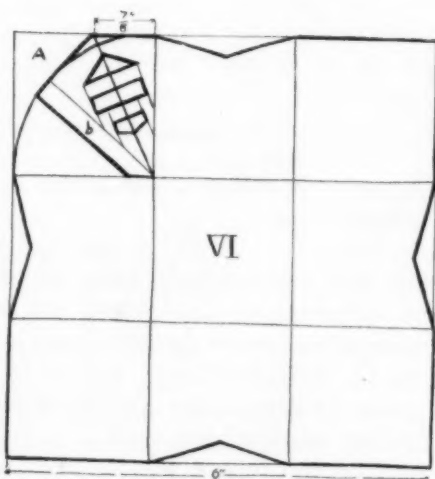
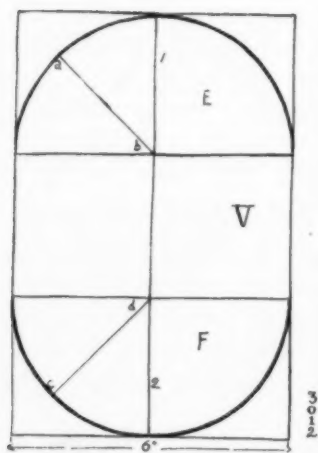
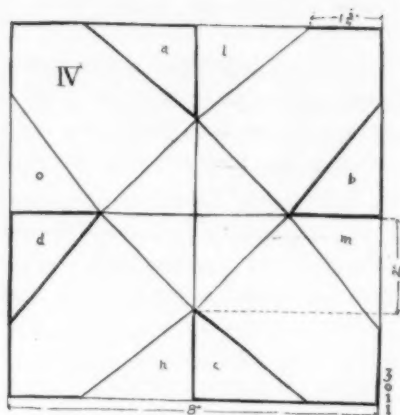
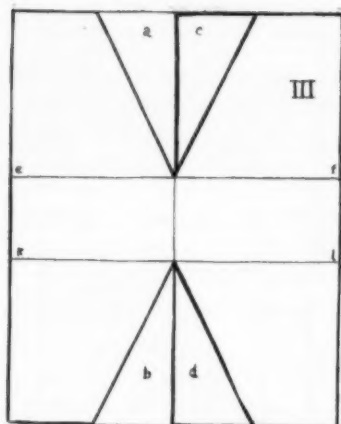
way by an ingenious upper grade boy, whose class was making boxes for a fair. Most of these baskets are susceptible of many variations, in fact when you once begin to originate, it is easier to keep on, than to stop devising new styles. The baskets are



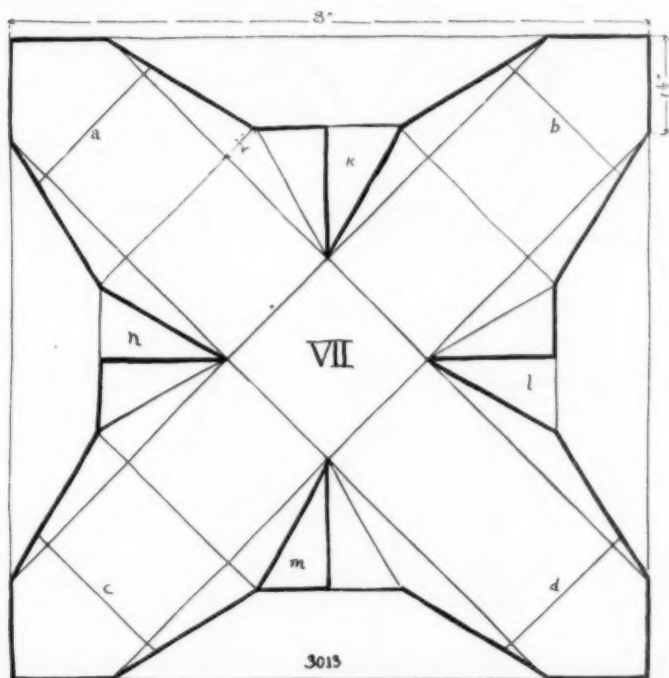
numbered according to their grades. It is hoped that the descriptions are clear.

Diagram I and Fig. 1 represent a basket for the first grade, only inch measurements being required. Fold on the diagonal, cut out triangles a and b and use the other triangles to fasten inside as laps under squares A and B. Fold c outward to d and e to f. Make the handle half an inch wide by folding an inch strip and cutting it through the middle. Fasten down laps with gilt stars or other ornaments.

Diagram II and Fig. 2. Fold on the light lines. Use c as lap. Cut off triangle a and fold back b. The "streamers"



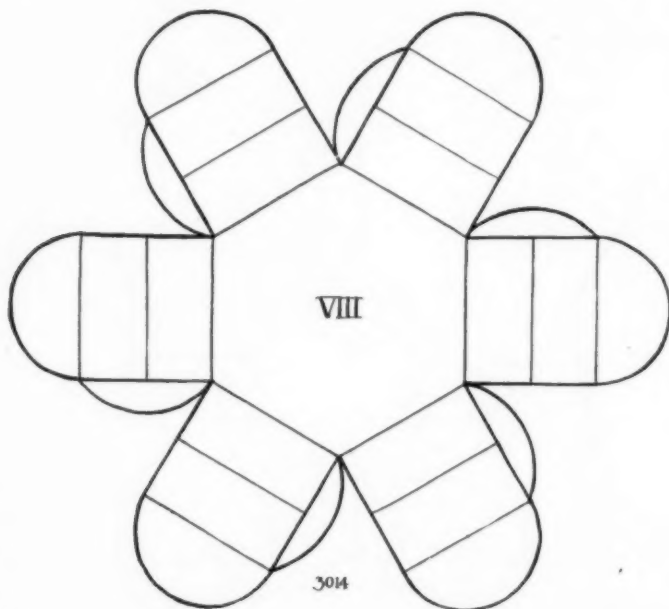
are made of tissue paper cut 1-4" or less wide and 9" or 10" long. To crimp the paper, take two long strips one over the other and hold between thumb and finger of left hand, with scissors or knife



blade lay it in little pleats holding it firmly. Perhaps this will be too difficult for second grade, but streamers may be applied to 3 or 5 if desired. Probably they are not according to Arts and Crafts and may not be a good thing to introduce but they have a festive appearance that nothing else gives and remind one of the confetti and paper streamers of foreign fêtes. The children

are pretty sure to like them if the teacher's conscience will permit their use as a decoration.

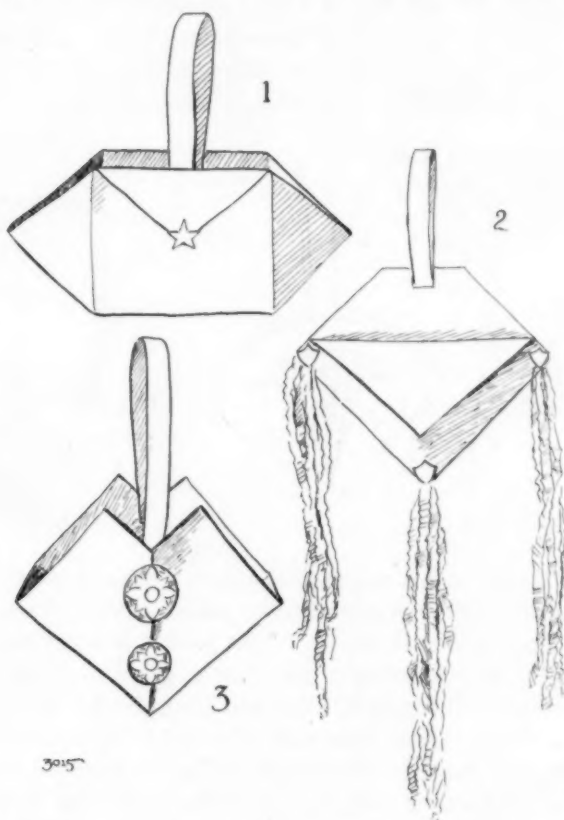
Diagram III and Fig. 3. Cut out triangles c and d, use a



and b as laps, fold on the light lines. Add seals, stars, bow knots or other decorations to simulate fastenings.

Diagram IV and Fig. 4. Cut out triangles a, b, c and d, and use the others as laps. Cut out ornamental figures from drawing paper, trace around these and tint in water-color. The inside of basket may be tinted a lighter tone of the same color. If this is done, it would be as well to tint a sheet of paper before drawing the pattern on the other side.

Diagram V and Fig. 5. Fold on all the lines, cut on the curves and on lines 1 and 2. Design an ornament and cut from

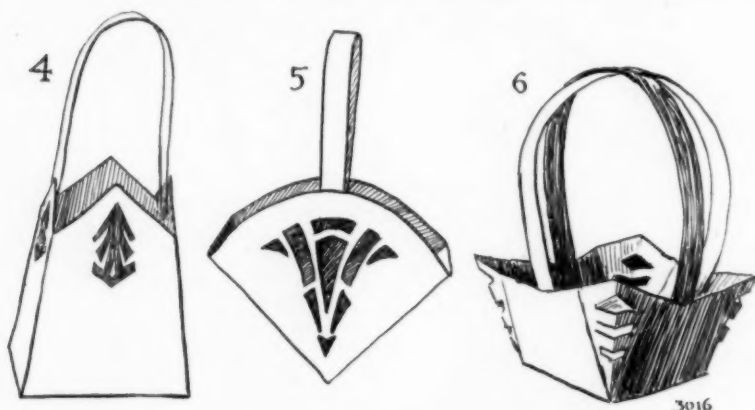


paper, lay on a b and trace around it. Fold on line and cut out the design. Now tint E and fold under the design to show the color through. The other side of the basket may be treated the



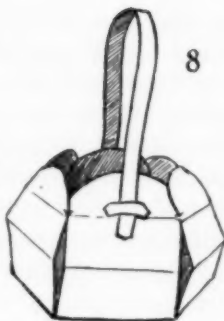
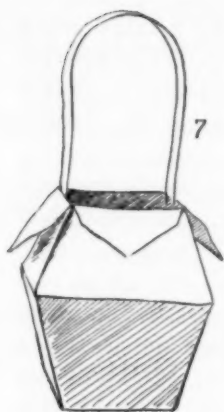
same way or left plain. This one is simple in construction but more difficult to decorate than those of the lower grades.

Diagram VI and Fig. 6. Cut on heavy lines, fold on light ones. Use b as lap. Cut all the corners like A. Use compasses in drawing corner design. A different one may be used but something that imitates the effect of basketry is most effective.

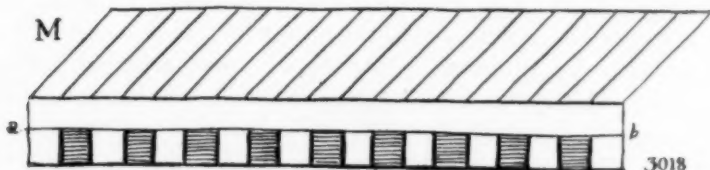
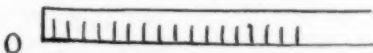
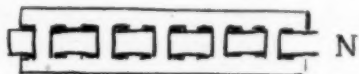
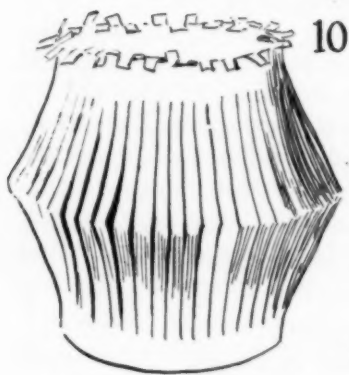


Line the basket with a contrasting color. Inside of handles may be tinted to match. Pink and white or yellow and white are effective.

Diagram VII and Fig. 7. This basket is most easily made if you begin by measuring in from the angles 1 1-2" and then run the lines across the square. Cut out triangles k l m n using the others as laps. These laps may of course, be measured into a better shape if desired. Fold back on lines a, b, c, d. These may be cut out somewhat like Fig. L or the sides may have simple ornaments painted on them. It is a good plan to avoid the "imp of over-decoration" who lies in wait for us all. I just showed this basket to a little girl and she said "Oh, that would be nice to put long-stemmed violets in!"



3017



3018

Diagram VIII and Fig. 8. This pattern seems to explain itself; it has to be fastened by threads, or cords at the corners. The construction should be pretty accurate.

Fig. 9. Draw an elliptical or circular base the desired size and cut a strip of paper about 2 1-4" wide, long enough to fold around it and lap over. Measure from width a strip 3-8" wide and draw line across. Make little cuts to this line about 1-4" apart, cut out every other piece and use the others to fold under and stick to the base. Fold long edge of paper (see Fig. M) to line at a b and make diagonal cuts to within 1-4" of it. Unfold paper and fold back every other piece as shown in sketch. Line basket with contrasting color. Light green and white are effective. The difficulty in this basket lies in putting it together and in fastening the ends of the strip. The handles may be made to come down over the sides if necessary.

Fig. 10 needs little explanation; it is fastened to the base in the same way as Fig. 9. It may be sewed to the base and the stitches covered with a band of colored paper. Fig. N shows an ornamental handle; just cut the folded strip like Fig. O, cut out every other piece, unfold and weave the paper strip through it. The top of the basket is cut in little snips folded alternately outward and in. The bottom may be finished in the same way, as this is a frivolous basket. It should be lined with color.

ARIANNA KELLEY

Supervisor of Drawing, Bristol, Connecticut

## TINTED PAPER FOR SKETCHING

THE teaching of color seems to be undergoing a universal revision. The trouble is that we have been dealing with the subject theoretically, and are at the eleventh hour finding out our many mistakes. One popular fallacy needs to be exposed. An accepted comparison—I have made it myself a hundred times—is "The barbarian is like the child in appreciation: both see first brilliant colors—preferably red, and both use them instinctively."

Now, let us take up the first of these propositions,—does the barbarian prefer standard red? Look for a minute at his work, as shown in pottery, painting upon wood, birch-bark, bone, etc., and weaving. Prehistoric work on fictiles of any race shows the exclusive use of earth colors, first only white and brownish-black, then brown, dull reds and yellows. Applied to the natural clay surface of gray, dull tan or red, the result is wholly subdued in effect. This is evidently pleasing to the untutored savage, for to-day he decorates his native pottery in the self-same way. In basketry the scheme is similar, the patterns being interwoven in black and brown on pale straw-color; in other weaving, no color harmony can excel the early Navajo blankets, rich in tone but always agreeable. Incised work on bone is in sepia; painting on tepees, wood or bark may be often brighter, but the primaries are used in small quantities, surrounded by a field of inconspicuous tone. Nowhere do we find in unspoiled work any desire to stain or dye a surface with the crude primary colors. Civilization—if we can call it such—brought to the Indian of America and the East the abhorrent aniline dyes, so that it is hard to find now modern work in basket-weaving or textiles free from their baneful influence. Advancing one step from primitive work to the colorists of the first historic period, the Egyptians, we find the color-scheme wonderfully beautiful; the drawing is archaic, due largely to hieratic laws, but in every field—pottery, jewelry, textiles, mummy cases, and wall decoration—the color deserves vast study. I know of no better training in color sense

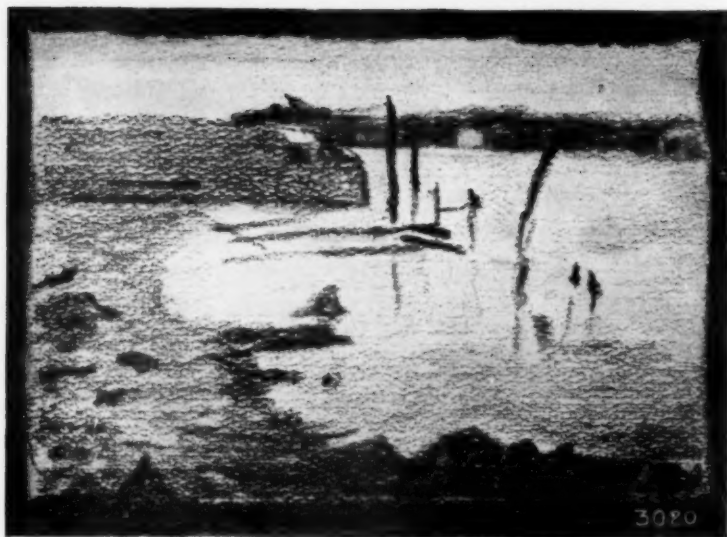
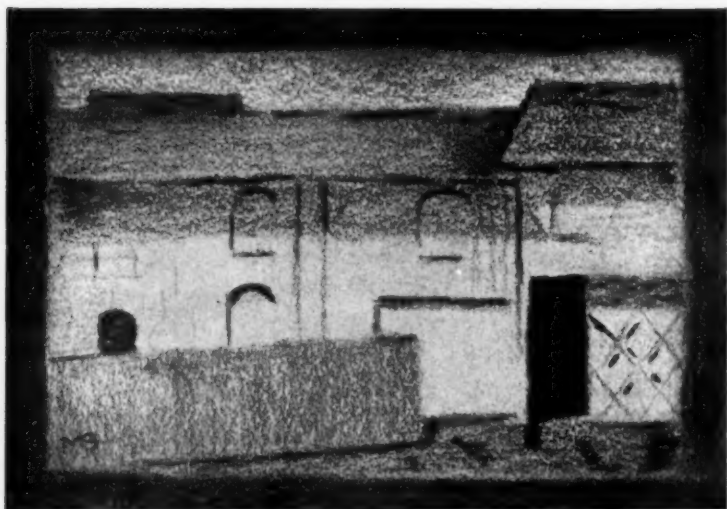
for beginners than the copying of well-reproduced Egyptian ornament. After Egyptian and Assyrian art, we leave the plane of early work: with marked diminution in harmony, also with a use of brilliant color not to be seen earlier.

As to the second proposition: the child sees first and prefers the primaries. As to what the infant sees, and all the rest of the elaborate formulæ collected by the Child Study societies, where children are carefully fitted in to an already-prepared system, I feel that it is much like little Edward's reply in Wordsworth's "Anecdote for Fathers." Poor, badgered little Edward, having no real preference for Kilve but an answer being expected of him, invented a reason for disliking Liswyn farm. More children are betrayed into falsehood through embarrassment than from any inherent perversity. When children are asked why they like a rose, they do not all say, "Because it is pink", thank heaven! Bless their little hearts, they hardly ever have their minds made up about anything! So whether the baby really sees red first, I cannot say, but whether he prefers to paint in bright colors seems to me largely a matter of what we put before him. My experience has been that children usually, when allowed to carry out their own ideas--as, for instance, in painting paper-dolls--use light colors, tints, not standards; and anyone who has taught little people will know that they err on the side of not working strongly enough, rather than in brilliancy. I find that it is a test of how much experience and appreciation of color a person really has, when he dares to use in decoration clear color; those of the uneducated class who are uncertain as to their own taste, invariably select tints and half-tones. One reason that the carbon photograph and etching have such popularity is because people do not trust their color sense, and this, not because they prefer gaudy things, for they generally do not--selecting those tame and colorless things that seem to them "sweet."

In water-color, we have been the guilty ones, not the children. We have put before them white paper (in itself enough to destroy all courage) and a box of standard colors. Almost everything they had to copy was not like any paint they had in their box, and there ensued much watering and mixing, and at last it was a pretty poor



thing they had to show for all their patient trouble. It is for this reason that, having a private class where it is possible, I give oils, then chalks, finally watercolors, except where used in designing, in flat tone. The color and texture of canvas and pastel-paper in themselves are a help in seeing correctly, for, naturally, nothing corresponds to white paper, unless it be the high-light on a piece of pottery, and that is not noticed by the beginner as quickly as the pattern; and, also, the sense of harmony is quickened, the jarring discord soothed, from the outset. In painting it is always "*le premier pas qui coûte.*"





This spring I have been learning something. With a view to testing this, I have had my class use tinted paper entirely, getting for them the 5 x 7 "English tinted" blocks and, as more convenient and satisfactory for out-of-doors' work, crayolas in a carefully selected palette. I have thought of the Munsell crayons and shall make use of them in studio work, but the key is too low for glorious June skies and verdure. Through early May, before the weather was settled enough for going out, the pupils were prepared through "composition" problems, with a very limited palette. This coloring might be arbitrary, and the effect produced was rather postery--but we learned to tune the instrument. I found the studies were mostly in neutrals by the children's preference.

Later they were told to consider the tone of their paper and treat their drawing according to the (supposed) prevailing atmosphere--those having gray paper, to consider whether it was the tender gray-green of a spring sky, or the purple-gray of November gales. In all the work out-of-doors, the value of the paper has been carefully taken into account and all values and colors related to this key-note. Oftentimes the paper itself will repeat the exact color of a dusty road, the sky at zenith or horizon, still water, etc. The rest is easy!

These pupils are all between the ages of thirteen and seventeen and for first trial of a new system I thought the results sufficiently interesting to be reproduced. A second year would give greater surety in rendering, but the value of the study lies chiefly in correct seeing and color-training. I have never found any course awaken more enthusiasm and at the end of every lesson each member of the class has been eager to see what paper lay beneath the finished sketch, with speculations as to how the following subject would be treated according to the color of the new sheet of paper.

ALICE B. MUZZEY

The Horton Studios, Buffalo, New York

## ANNOTATED OUTLINES

### MAY

**N**ATURE Drawing should be the dominant topic this month. In every grade the children should greet the May with more appreciative eyes than ever before, rejoicing in the beauty wherewith every living thing adorns itself. Illustrated language papers on the spring flowers and birds should appear "outside the drawing time," and plans should be maturing for the production of "the most beautiful applied designs ever made" in June, that the year's work may end with a masterpiece.

### KINDERGARTEN

"Come with me, every one, this is the way;  
Don't you remember me? Why, I am May!"

Yes, May! with plenty of blossoms for all the May-baskets we choose to make. Let us get about it at once. That they must be as well done as possible all will agree.

The dotted drawing paper may be utilized to great advantage for this purpose. For the little children select any unit that they can do well to be used in decorating the baskets. Tint the plain side of the paper with a wash of liquid color. When dry trace any outline that will, when cut, make a pretty shaped basket. The corners may be tied or pasted. See Fig. 1, Plate I. The finished basket is shown with others in Plate II.

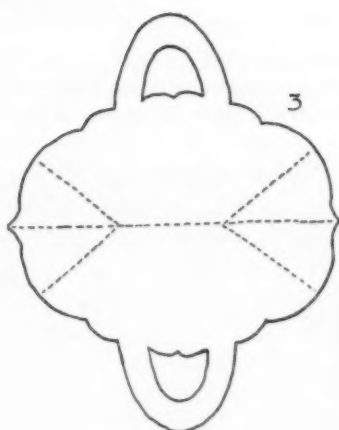
The older children should be able to take a new unit and do it sufficiently well the first time to have it used for decorative purposes.

Suggestions for new units. No. XIII and XIV.

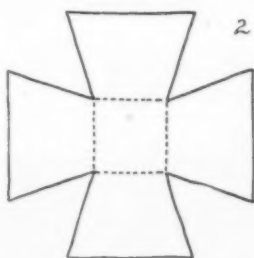
The older children should be expected to do their own cutting. Other samples of baskets made from the dotted drawing paper are shown in Plate II.

Baskets can also be made with raffia and reed. See Plate III.

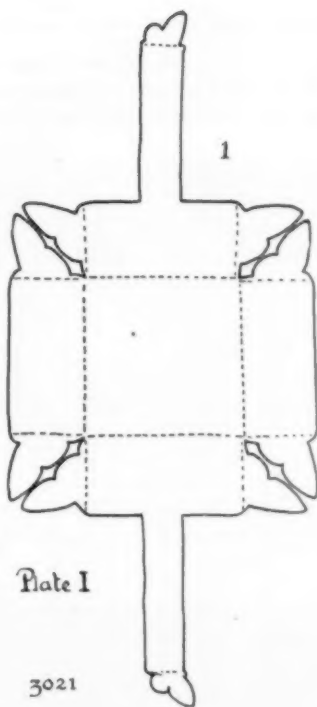
Cut the reed into pieces of uniform length. These should be fastened by the children into wooden heads and can be made to stay securely if first dipped in fish glue (charge the children to use a small amount). The other end of the reeds should be fitted into holes in the base. The base may be either round or oval and can be bought with holes bored the right size for this purpose.



3



2



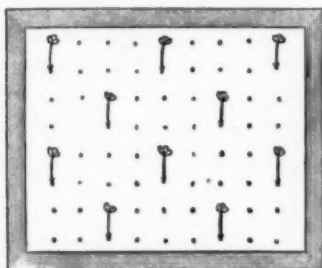
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Plate I

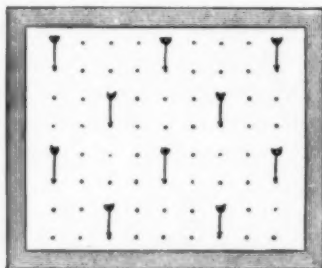
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The base and heads can be most satisfactorily colored with the liquid color. It should be done before the raffia is woven around the reeds. Each child should be given a ball of raffia, with the ends tied before he begins to weave.

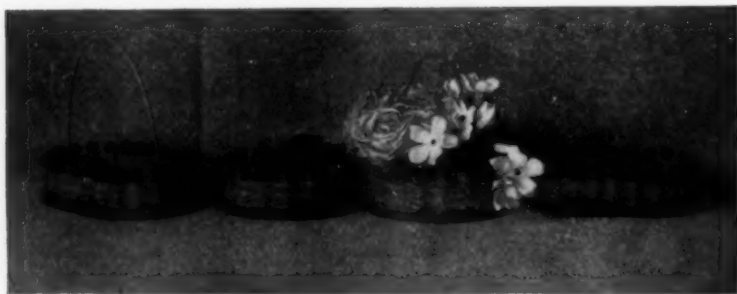


XIII



XIV

If a handle is desired bore two holes opposite each other in the margin of the base and fasten the reed handle as suggested. The children use these baskets to gather the flowers which they are to put into the paper baskets for their parents or friends.



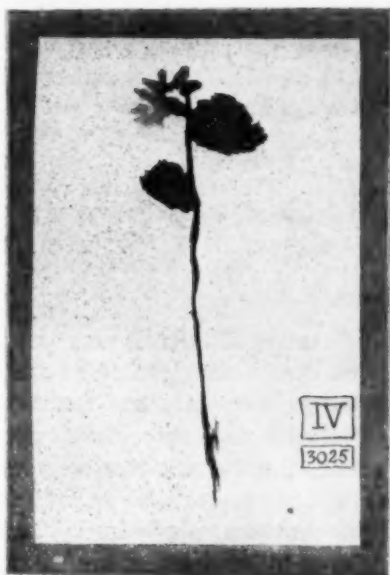
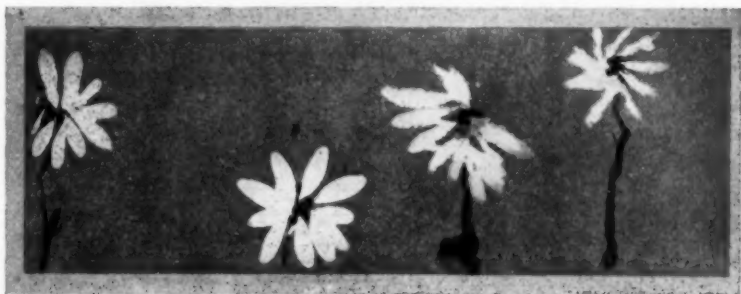
#### BRUSH WORK, ETC.

Brush work for the younger children may be painting within simple outlines, appropriate to the season.

For the older children, painting from the object; spring flowers. See Plate IV.

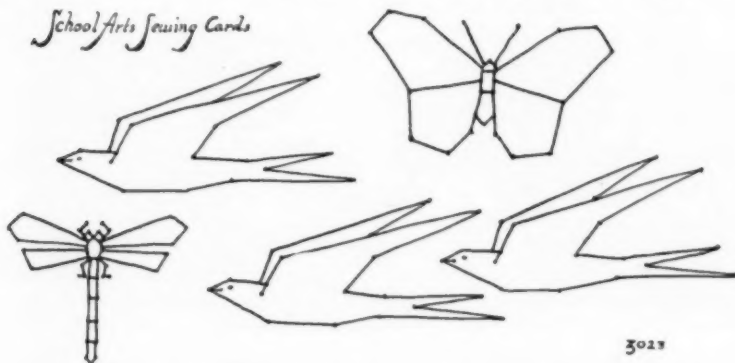
It is not expected that all of these will be done. It simply shows how much might be done. Suggestions for sewing given on page 690.

The work with the clay might include bird's nest with eggs, and flowers on plaques, such as the butter-cup and daisy.



The May woods are full of color and the May air is full of music. Would we have the children know these music makers? Then they must be able to distinguish their characteristic color and form. A good outline of the most

*School Arts Sewing Cards*



3023

familiar kinds for the children to fill in with either the colored pencils or crayons will help them to accomplish much in this direction.

All the birds have come again,  
Come again to greet us,  
And a joyous song they raise,  
Chirping, singing merry lays:  
Pleasant Spring-time's happy days  
Now return to meet us!

A. W. D.

### PRIMARY

In the primary grades the chief centers of interest may well be Nature and Memorial Day, the emphasis being placed on the joys which come to us through flowers and birds and heroes. Let us emphasize especially on Memorial day, throughout the length and breadth of our happy land, the thought that we are not to mourn for the dead, or for a lost cause, but that we are to rejoice in the memory of brave and sincere men, who were willing to die if need be for what they believed to be right. Loyalty to

duty, as God gives us to see our duty, is an ideal even children can grasp and live.

**FIRST YEAR. Make drawings of the spring flowers.**

Plan to make a whole set of neat little sheets, like that shown at A by Melvin Toppin, Winchendon, Mass., all the same size and shape to fit into an ordinary letter envelope. In June we will make a design for the face of her envelope. Use naturalistic colors, pencil, crayons, or water color.

**SECOND YEAR. Make drawings from the spring growths.**

Plan to make many drawings from such growths as are available. Sprouting twigs, ferns, crocuses and other potted plants, the best of all being individual pots owned by the children. These may be drawn in different positions, and in different mediums, and early and late in their history. The odd little drawing of the Peas by Anton Sorenson, Anoka, Minn., is an example worthy of emulation. The set may be uniform in size to fit some stock envelope, for which we will make a decoration next month. Use any appropriate medium.

**THIRD YEAR. (U) Make drawings from leaves and flowers.**

The leaves are easier. The sheets may be laid out like that by "A. C." on plate A with the little panel below, tinted the same color as the leaf and containing the name of the leaf. Have the children search for leaves of "pretty shape." The leaf in the square is one card of a "game." The set—as many as the children can make—being all alike in shape and color (a leaf-colored card being used, and the ground washed over with a shade of the same color.) The "game" is to guess the names of all the leaves correctly and to place the cards in alphabetical order. The names of the leaves are written on the back of the card. In June we will make a little case to hold the leaf-pictures or the cards.

**GRAMMAR**

The two lines of work begun last month and continued in this, should eventuate in at least one beautifully decorated object at the end of June. The object should be something of interest to the individual pupil, so far as possible, something of use in school or at home, something as beautiful as the pupil can produce. For this outline the selection must be somewhat arbitrary, but



Bluetts

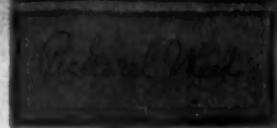
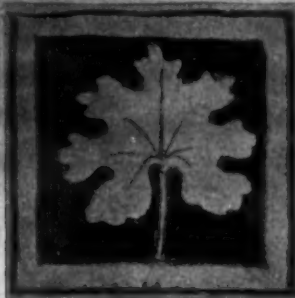


PEAS



A.C.

A  
3026



Richard Ward



it should be from objects of general interest and well within the powers of the average pupil in each grade. The objects selected are as follows:

Fourth Grade: A stamped paper for a portfolio cover.

Fifth Grade: A rosette for the cover of a pen-wiper.

Sixth Grade: A floret for a brush-broom case.

Seventh Grade: A design for a place cloth, in cross-stitch embroidery.

Eighth Grade: A design for a porch pillow, in stencil.

Ninth Grade: A design for an essay cover, to be printed from line plates in two colors.

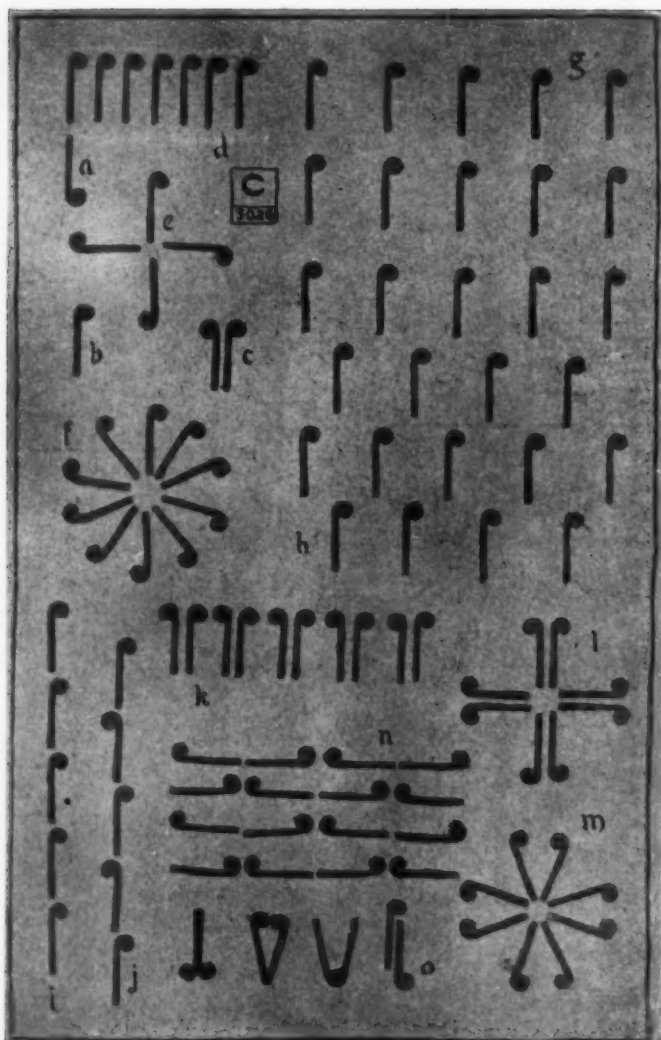
**FOURTH YEAR (U) 1. Make simple designs illustrating the different kinds of arrangement.**

The best way to do this is by means of little stamps made of pine wood or cut upon the end of a stick of any sort. A few simple forms are given at



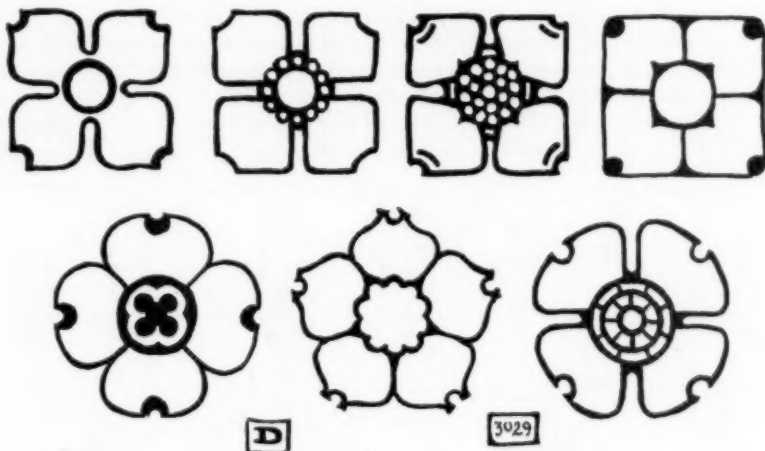
B, suggested by nature elements. The upper grade boys will be glad to make these stamps for the boys and girls of this grade if they cannot do it themselves. Let the children discover for themselves: Repetition in borders, surface patterns and rosettes; alternation in these three types of pattern; regular and drop pattern to cover a surface; bi-symmetrical and balanced units. The designs reproduced at C were stamped with common writing ink on the top sheet of a pack of ordinary drawing paper containing five or six sheets. The pupil might make a set of smaller sheets each containing an example of arrangement, rather than one sheet crowded with all kinds as in the plate. In this plate, C, the element used, was suggested by a fern shoot. It was cut on the end of a pine stick 5-8" x 1-4" x 2 1-2" by means of an ordinary (but sharp!) penknife. A reversed form of it was also cut, on another stick, as shown at c. The arrangements show repetition of this unit, and alternation of position, in borders, d, i, j, k, and the upper line in n; in surfaces at g, h, and n; and in rosettes at e, f, l, and m. A few of the many possible combinations of this simple element are shown at o.

Make the sheets uniform in size, that they may be properly lettered and numbered and placed in the portfolios we are to make in June.



2. Make a color study of some plant exhibiting hues of color.

See last month's outline for specific directions. The aim should be skill in rendering a plant in a group of hues.



FIFTH YEAR. 1. Make designs for rosettes, based on the forms of spring flowers.

Teach how to do this by using illustrations cut from advertisements, historic examples, sketches upon the blackboard, and rosettes cut from paper before the class. Show how a hint derived from nature may be worked out in various ways in the pattern, as for example in the series of rosettes at D, derived from the flowering dogwood. Make the same elements fit a square, a circle, and a polygon.

2. Make a color study of some plant exhibiting complementary hues of color.

See last month's outline for specific directions. The aim should be skill in rendering a plant in complementary hues so that the result on paper shall be pleasing to the refined taste. Usually the tones used are too harsh in contrast both in value and intensity.

**SIXTH YEAR. 1. Make designs for florets, based on the spring growths.**

Teach how to do this by using all sorts of illustrations, historic and modern, drawn and cut. Show how one side of a shoot of opening leaves, for example, offers a more attractive and promising suggestion than the other, and how a graceful contour suggested by that side, will yield, when repeated, a pleasing floret. The illustrations at E are suggestive of this. Fit the same elements into bi-symmetrical fields of different shapes, as shown in the plate.

The sketches in the upper row are rough notes I made from the terminals of a clematis in 1899. At the time I took them to be different stages, from



different parts of the vine, of the same general plan of growth; but I never settled satisfactorily how stage three appeared after two, or why the kinks in the stems in stage one disappeared in stage two if they were to reappear in three.

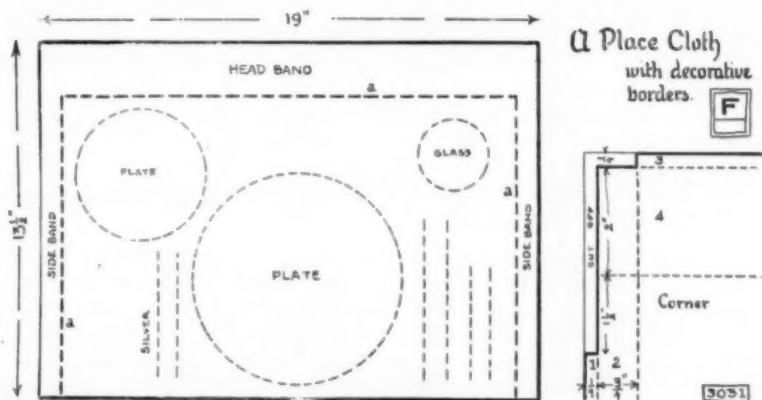
The florets in the lower row are the result of an attempt to vary stage one to fill, in a pleasing way, a diamond shape varied in its proportions.

**2. Make a color study of some plant exhibiting monochromatic coloring.**

See previous month's outline for specific directions. The aim should be skill in rendering a plant so that the result on paper is pleasing to all who know a good piece of drawing and color when they see it.

**SEVENTH YEAR.** Make a design for a piece of embroidery, to be worked in cross stitch.

As stated last month, the subject selected here is a place cloth. A place cloth is a sort of individual tablecloth. It is a substitute for the various mats and doilies used when the tablecloth is dispensed with. A place cloth should be of linen, large enough to receive without crowding, the plate, bread plate, glass, and the silver required at a meal. A good size and shape is an oblong



13 1-2" x 19". It should be neatly hemmed on three sides, as indicated by the dotted lines in the diagram, F. The fourth side should be the selvage, and without ornament. The ornament at each end should be narrow, and may be a "vertical border;" the top, or head should have a wider and richer "horizontal" border. In other words, the design as a whole, always to be seen in one position by the guest, should read the right way, appear right side up to the guest. The side borders may be 3-4" wide, and the head border from 1 1-2" to 2" wide.

1. From a sheet of tough but not too thick wrapping paper make a dummy place cloth. The sheet should be 15 3-4" x 21". Turn under a quarter inch on each of the three sides to be hemmed; then turn under again, for the hem, 2 inches at the top and 3-4" at each side. Plan thoughtfully just how the corners shall be folded, cut and felled. The method shown in diagram at F is recommended. Fold over the parts in the order indicated by the numerals.

On the upper side of the sheet draw pencil lines to indicate the exact position of the edge of each hem as shown by dotted lines at a a a.

2. Make sketches of elements which might be used in the decoration, and begin to plan the design. Geometric or floral elements may be used, or a combination of the two as in an interrupted Greek fret. Floral elements are recommended. The spring flowers and leaves may furnish suggestions. Whatever the elements, they must be "squared up" to be worked in cross-stitch.

3. Having determined in a tentative way the elements to be used, lay out the design on the dummy, lightly, to determine the number of repeats required, and the shapes the units are to fill.

4. Make trial sketches in pencil on 1-8" squared paper to see how the elements will actually work out in cross stitch.

5. Keep the eyes open for good color scheme, suitable to a place cloth. Make records in color of harmonious combinations.

**EIGHTH YEAR (U).** Make a design for something involving the use of the stencil.

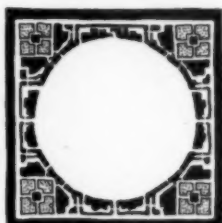
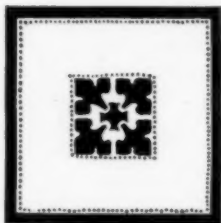
As stated last month, the subject here selected is a porch pillow. A porch pillow—a pillow to be used out of doors—may be of coarser and stouter material than a sofa pillow, and less richly ornamented. It should be comparatively inexpensive, requiring the expenditure of less money and time. A good material is denim, and a good size is two feet square. As the pillow is to be seen in every position the design should read equally well any side up, therefore it should be multi-symmetrical.

The three types of arrangement are shown at G. The first type has the center emphasized by ornament; in the second the entire surface is covered with ornament, either in the form of a rosette or in the form of a repeating pattern; in the third type the border is emphasized, either as a regular border or as a border with its corners made emphatic. In all these types the fundamental law of arrangement is either radiation or parallelism, or a combination of the two. An examination of the designs given at G will show that all the lines, even to the shortest, are controlled by one of these laws; nothing is haphazard, the lines are not at sixes and sevens with each other, they all rhyme somehow with other lines, they all show a respect for the law of the whole.

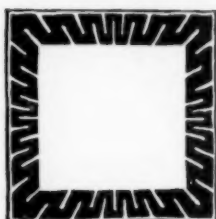
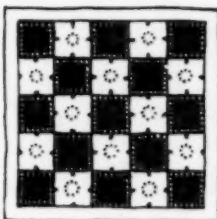
1. Upon a sheet of tough but not too thick manila paper 24 inches square, lay out the geometric basis for the design, according to the type of arrangement selected.

2. Make preliminary sketches of elements which might be used in the decoration, adapting each to the conditions of a stenciled pattern. Nature may furnish suggestions. The flowering dogwood, or any other dashing spring beauty will serve well.

3. Sketch the entire design in pencil, and work it over several times to insure an orderly rhythmic arrangement of all the parts. The controlling law



G



3032

must be parallelism or radiation or a combination of the two, as the sketches at G show.

4. Think about an appropriate color scheme and gather examples of good combinations.

**NINTH YEAR.** Make a design for something involving printing in two colors.

As previously stated the subject here selected is a cover for Promotion Day,— for an essay to be read that day or for the program. The essay cover will be, perhaps, the better subject, for each pupil can make his own. A competition may be held, however, for the cover design to be used on the printed program for the day, or for the program cover which, once selected, is to be

copied by the children for the hand printed program. Or the program covers may vary, each pupil making his own design and copying it over once or twice to make up a sufficient number of copies.

1. Decide exactly what is to be done,—the size, shape, and general character of the cover. An essay on Burns might have a "hodden gray" cover; on Whittier a "Quaker gray," on St. Patrick, a green; on Joan of Arc, a violet color. An essay on any of the trees or flowers might have a green cover; on any of the birds a blue color because birds are associated in the mind with the air and the sky. The color of the paper will thus be determined by the subject matter, and will in turn determine the colors to be used in the design. The subject will suggest also the motive for the decoration. Emerson loved the pine; Lowell wrote "Under the Willows;" Washington took command under an elm. Whatever the subject matter, thought upon it will reveal the most appropriate elements to use in the decoration.

2. Begin to gather illustrative material—other covers, well designed. Get a printer to talk to the children about printing in two colors and to show them examples. You "can't"? Try it. Your local printer will help you if he believes you really want him to.

3. Plan the cover. Sketch various arrangements. At H several typical ones are shown, from book catalogues. The first shows a balanced arrangement of title and decoration, with no subdivision of the field. In this case the title is at the top. The second shows an undivided field but the title is at the bottom, a dangerous thing to do for unless the ornament is extraordinarily attractive, as it is in this case, the center of attraction is sure to be too low on the page. The third shows a surface undivided by sharp lines, except for the line of the binding, but divided into three parts by the vertical bands of ornament. In the fourth the ornament is bi-symmetrical, and carries the title with it. The fifth shows side ornaments becoming one above the title and below the name. In 6 the ornament is central, but so large as to fill all the available space so that with the title and name it forms a rectangular panel within the field of the cover, although this panel is not sharply outlined. In 7 the panel is outlined, but it does not include the text. In 8 the panel is outlined but ornament and text combine with it to form a decorative spot in the midst of the field. In 9 the panel is at the top; in 10 it fills all the space between title and author. In 11 the pictorial panel is at the top while below it the field is divided into three panels, two of which might be used for conventional ornament if a more ornate cover is desired. In 12 the arrangement is balanced, much like the first except that the figures are within a well defined panel.



The rough sketches on page 702 show in the simplest possible way the arrangements already illustrated and a few others. They may be characterized in order as follows: Undivided field with text and floret; divided field with text and floret. One panel with text and floret; two panels with text and floret; three panels with text and floret. Side ornament with text; bands at head and foot with text; border



decoration only with text. Other varieties of common arrangements to meet certain conditions.

4. Begin to collect examples of good color schemes, and to decide upon one wholly appropriate to the subject in hand.

H. T. B.



### HIGH

### FREEHAND

For the first lessons in drawing from the pose, rapid five or ten minute sketches should be made to express action and proportion only. Then effort should be given to develop a more complete drawing including light and dark, light and shade and a suggestion of color.

As an aid to the right conception of the subject show as many examples of good figure drawing as are available.

If the model is posed in a fancy or historic costume the results are more interesting, and the posing easier for the girl or boy who serves as the model.

Poses arranged for some special purpose such as school posters or illustrations for school papers, give an impetus, which results in good drawing.

Time sometimes may be saved by having two people pose alternately, thus avoiding rests and the fatigue of any one model.



I. Make rapid sketches of a simple pose in charcoal outline.

Give the pupils large sheets of bogus or cartridge paper and have them make in charcoal outline, several sketches of the figure,—trying for proportion and action only. Do not attempt the features.





II. Trace with brush and ink the best sketch previously drawn.

Place tracing paper over the best charcoal sketch previously made, and re-draw it with a brush. Try in this drawing to refine the line and correct the action by a more careful study of the model. Indicate the position of the features.

III. Make in pencil outline rapid sketches of the model.

Repeat the method followed with the charcoal, but work on a smaller scale and more definitely. Still try for the action, proportion and long lines of the figure only.

IV. Trace the best pencil sketch. Add light and dark in ink.

Place tracing paper over sketch drawn and paint it in in light and dark. Illustrations 1 and 2. In deciding upon the light and dark, try to get an effective and simple arrangement and a good balance. Refine the drawing of the pencil sketch by a more careful study of the model.

V. Trace a figure from a photograph or good print of a painting by a master. Reproduce the light and dark with brush in ink.

The figures by Millet, Breton, Whistler, Rembrandt, and Holbine are good to be studied in this way. After having made this study, it is well to repeat problems three and four several times.

Although this outline calls for but one example of a certain form of rendering, it is to be understood that the method indicated is to be pursued until satisfactory results are obtained. It is unwise to change the form of execution and the medium in which the pupil is working, until some proficiency in technique is gained.

VI. Make charcoal drawing in tone of model. Fig. 3.

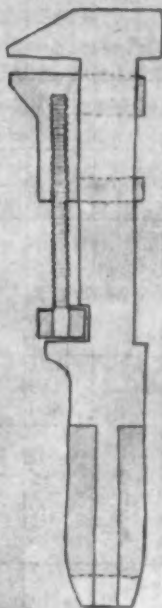
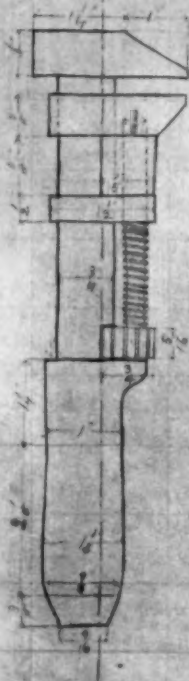
Sketch in for action and proportion, and then rub in with the fingers, or a piece of muslin held over the finger, the simple color values; i. e. the light and dark. With a kneaded eraser take out the lights. With the charcoal point put in the darks,—thus adding light and shade.

3038



WRENCH

M. GALLAGHER

Let us look at  $\Delta G$ .

VII. Make pencil drawing in tone of model. Add local colors with pastel or crayon. Fig. 4.

Colored water-color paper or cover papers may be used instead of white paper upon which to work. The lights must be added in this case with chalk or white pastel.

Studies reproduced are by Edith Park, Clarence Seagrave and Helen Lowe, second and third year students, Wellesley High School.

#### MECHANICAL

1. Plate 23. Make free-hand pencil drawing of some object containing a screw or bolt.

Follow the method described in the April outline. The illustration is a freehand drawing of a monkey wrench, on squared paper, by M. Gallagher.

2. Plate 24. Make drawing with tools from drawing made for Plate 23.

3. Plate 25. Ink in Plate 24.

M. B. S.





## HELPFUL REFERENCE MATERIAL

### FOR MAY WORK

In addition to that given last month:

#### On Plant Drawing.

A Handbook of Plant Form, Clark; Plant Form and Design, Midgley and Lilley; Sketching Trees in Pen and Ink, Rice, Book, April 1907; Prang Text Books of Art Education; Adaptation, Bailey, Book, May, 1907. Spring Nature Drawing, Sargent, Book, May 1907; Plant Drawing as a Mental Discipline, Anthony, Council Year-Book, 1902; The Drawing of Plant Forms, Sargent, Book, June 1902; Leaf Drawing, Daniels, Book, September 1903; Perspective of Leaf and Flower, Hall, Book, September 1902; Acceptable Plant Drawing, Bailey, Book, September 1905.

#### On Decorative Design in General.

Theory and Practice of Design, Jackson; Lessons on Decorative Design, Jackson; Ornament and its Application, Day; The Bases of Design, Crane; Handbook of Ornament, Meyer; The Gate Beautiful, Stimson; The Adaptation of Pattern to Material, Haney, Council Year-Book, 1907; Line and Form, Crane; The Principles of Design, Batchelder; A Theory of Pure Design, Ross; back numbers and current numbers of The International Studio,—always rich in reference material; all numbers of The School Arts Book for March, April, May and June.

#### The Use of Natural Forms in Design.

Haney, Council Year-Book, 1906; also articles which appeared in the Manual Training Magazine for 1905-1906.

#### On Weaving.

Hand-loom Weaving, Mattie Phipps Todd; Two School Bags, Soper, Book, May, 1906.

#### On Stencilling.

Stencilled Mats, Edson, Book, May 1906; Stencilled Sofa Pillows, Ward, Book, June, 1906.

#### On Pen Drawing and Design for Printing.

Pen Drawing, Maginnis; Letters and Lettering, F. C. Brown; The Practice of Typography, Title Pages, De Vinne; The Teaching of Lettering, H. H. Brown, Council Year-Book, 1906.

#### On Wood-Block Printing.

Book, March 1907, Arthur W. Dow; Book, June 1907, Marie S. Stillman.

## THE WORKSHOP

**E**VERY boy is familiar with the construction of the square kite with the two diagonals ribs secured at the center.

Here are a few others including the famous Box Kite first used by the United States government in their observation stations.

Fig. 1 gives one of the old favorites. Use two ribs, one 2-3 of the other, secured 1-3 the distance from the top of the main rib. The ends are connected by stout cord over which the edges of the paper or cloth are folded and pasted.

Fig. 2 is another variation requiring three ribs one 13" long and two 19" long. The proportions are given with each kite.

The box kite is used by the Government in its observatories for obtaining records of temperature, velocity of air, far above the ground. They are strong flyers and need no tail.

When they are used in series, that is, more than one on the same string, they are very powerful and can carry quite heavy loads often requiring a cord as large as a small clothes line to hold them. Then a windlass is used instead of holding them by hand as we boys do generally. Make four pieces 3-16" x 1-2" x 30" for the corner posts.

### BOX KITE

Make 4 pieces 3-16" x 1-2" x 17 1-2" for the cross pieces or "diagonal spreaders."\*

2 pieces of cloth or very strong paper, 10" wide and 4' 3" long.

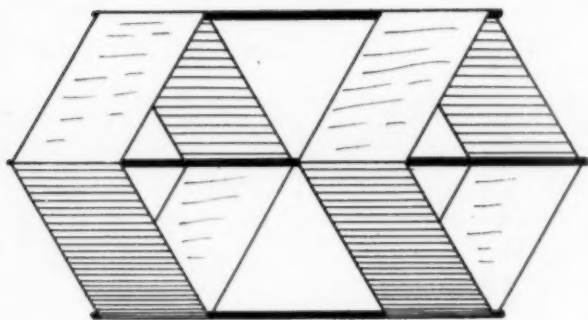
Plenty of strong cord.

Notice the notches cut in the long pieces 4 1-8" from each end, and also in the ends of the short pieces. The short (or "spread" pieces) are not notched in the center but simply rest on each other, thus really making a strong spring to keep the corner posts in position.

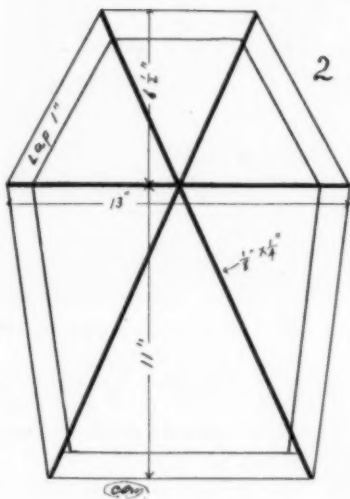
No special instruction is needed for the making other than the drawing.

This kite needs no tail. By removing the "diagonal spreaders" the kite can be rolled into a very small package and carried very much more easily than the other kinds.

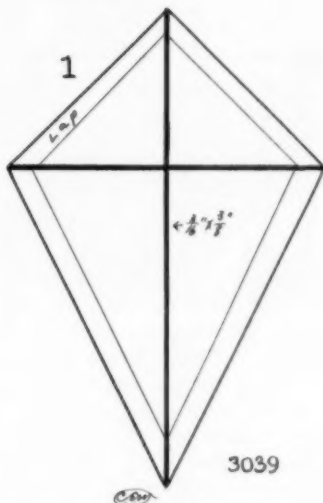
\*These dimensions will make a kite about a foot square and 30" high.



BOX



2



1

3039

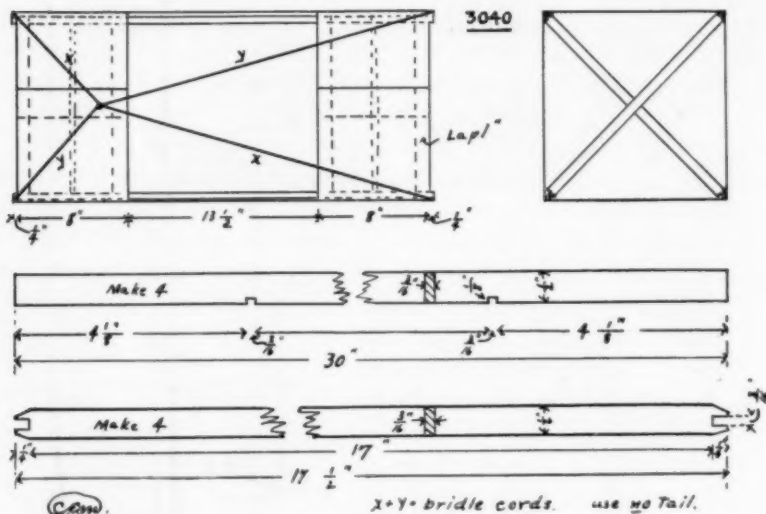
*Do not forget the tails for these kites*

*Bridle cords are not shown.*

*They go from each corner.*

It is much better to use cloth than paper as it lasts longer, is not easily torn, and can be folded without damage.

If you try these in series be sure your lead string is very strong. Look out



for your hands because when "running out" the cord will cut if you are not careful. Better try a single one first.

This form of kite is often used in the city to advertise with. Large banners can be held in air by this means. After dark use a lantern in place of the banner.

How many of you boys ever thought of using the ribs from an old umbrella for kite ribs in place of wood? They are light and strong.

By using several ribs and combining them in different proportions, a larger variety of shapes can be obtained for your kite.

#### BIRD KITE

If you can get light bamboo or rattan, you can make the "bird" kites. Here instead of keeping the cloth or paper tight, let it be loose like a bag.

C. E. McKINNEY, Jr.

Newark, New Jersey

## DOROTHY



In order that Dorothy may be a very neat little girl, and also a comfortable one, she should have an apron and a kimono.

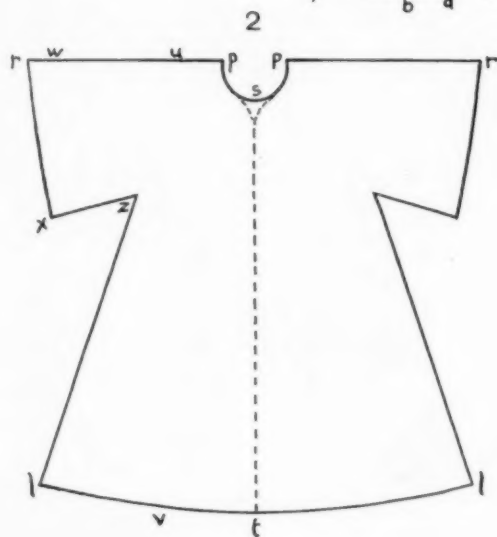
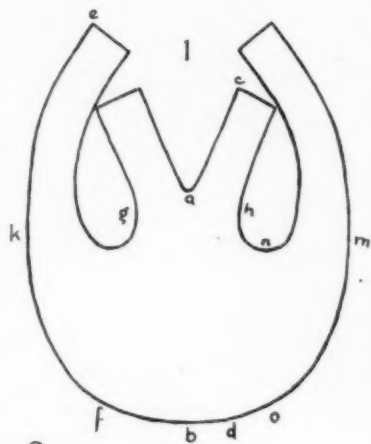
The apron, figure 1, is made in one piece and is cut with a large neck and arm-holes. From the middle of the neck, a, to the middle of the bottom, b, should be three and three-fourths inches; from the shoulder, c, to the bottom, d, five inches; at the deepest part, e to f, six inches. The straps should be five-eighths of an inch wide at the ends and from c to a should be one and three-fourths inches.

Across the front from g to h, the apron should be cut one and seven-eighths inches; across the widest part, k to n, should be five inches.

From the lowest part of the arm-hole to the bottom, n to o, should be two and five-eighths inches.

Make as tiny a hem as possible all around the apron,—on the bottom, neck and arm-holes; if you wish, it can be trimmed with lace as in the picture.

Patterns for A Kimono  
and Apron for  
A Little Girl Doll  
3041



Make a button hole in the long strap and sew a button on the short strap. When the apron is put on cross the straps in back, fastening the left back and right front straps together and vice versa.

The kimono is cut in one piece, being much more simple to make than it looks. The shoulder, p to r, should be placed on a fold in your cloth. The front is afterward cut like the dotted line in the pattern.

From the top to the bottom through the middle, s to t, should be six and one-quarter inches; from the shoulder to the bottom, u to v, seven inches. From the neck to the end of the sleeve on the fold, p to r, should be three and one-eighth inches. The seam under the arm, x to z, should measure one and one-eighth inches. The sleeve in a straight line from w to x, measures two and one-fourth inches. The under-arm seam, z to l, measures four and seven-eighths inches. The bottom of the kimono which measures seven and one-eighth inches in a straight line, l to l, has a half-inch hem. The sleeves and edge are bound, as described for the kimono in the May 1907 article.

This kimono is very effective as the photograph well shows.

MARY A. BERRY

West Newton, Massachusetts



## EDITORIAL



EVER an April but brings to me one penitential morning. When the low booming of the sea comes through the soft air, and the flickers are calling from the old apple trees, and the warm sunlight sifts in through the blossoming elms, I feel myself a boy again on my way to school. I was vaguely happy amid the beauty and music of that hour, now more than thirty years ago, and elated over the finding of a "lucky scaler"—a smooth, flat, elliptical pebble, just right to throw a hundred yards. I sauntered along whistling, tossing the pebble and catching it, dreaming of what I might do with it, when suddenly from out the wayside bushes a song sparrow flew to one of the feather-limbs of an elm not twenty feet away, and

perched there, facing me. Quick as lightning, without a second's thought, I let fly the scaler at him, just as he tipped back his head to sing. The sweet first notes were scarcely uttered when that stone by some extraordinary fatality of aim struck the little singer in the throat, stopped the song instantly, and brought the bird to the ground straight like another stone. My heart turned over, my hair stirred beneath my cap, a cold sweat broke out upon me. I caught my books under my arm and ran, ran like a thief, along the level road, around the bend by the carpenter's



shop, down into the hollow, over the bridge, up the hill past the church, on, and on, until my breath came in gasps and my knees trembled. How could I ever go home again? What would mother say? What would my father do when he found out that in spite of his oft repeated word, "Never throw a stone at a bird," I had murdered a song sparrow? How could I go on to school? What would my teacher say? What would Jozy say,—Jozy, that golden haired little lady with the tender heart, just across the aisle? She would discover my sin and hate me. How I managed to live through that day I cannot tell. In every recitation I expected the next question to be, "Who killed a song sparrow this morning?" In every lull between classes I heard those few plaintive notes and then the dull thud of the stone which cut them off. Whenever I looked out the window at the sadly moving trees a dead bird and a dark stone fell together from a limb. O, 'twas a heavy heart I carried! And when at last school was over and I had to go home, I went around by the railroad that I might not pass the unlucky spot where the little singer lay dead. It was days before I dared climb over the wall to see the wee body; and then I did not find it. If only I could have found it and buried it decently in the garden, under the hollyhocks, then I might have forgotten it, and been at peace; but now, every April, when the supreme morning dawns, that piteous sparrow reappears and sings, and dies by my hand again, and

"Woe is me to bear the burning wound  
That shames me in the office of the Grail."

¶ Let us repeat to all our children everywhere, "Never throw a stone at a bird." Let us teach them to know the birds and to love them so that the life of every little feathered friend we have will be as safe as human forethought can make it. In

a recent letter from Mr. William J. Long, occurs this noteworthy passage: "At the present moment the birds, as a class, are far more important to man than are all his domestic animals. He could get on without the latter, as he did once before; but without the birds, insect life would multiply till crops and human life would be impossible." Later in the letter Mr. Long adds:

"Cats, viewed through man's or nature's eyes, are harmful creatures. The balance against them is enormous. They destroy a thousand times their own value in bird life,\* and in our homes they are prolific breeders of throat and lung diseases. I have examined perhaps two hundred cats without finding one that, in my judgment, was fit to live in the same room with children. Kittens for a very short time, and cats that live wholly out of doors are reasonably free from disease. A very few help somewhat to keep down vermin; but the vast majority ought to be killed at once in justice to the birds and to ourselves."

Such facts as these should be published throughout the country. Since we must choose, sooner or later, between cats and the Birds of Passage, let us choose now, and act accordingly. "The Birds of Killingworth" should be read aloud in every schoolroom in the land, every spring.†

\*Edward Howe Forbush, author of *Useful Birds and Their Protection*, estimates that the domestic cats in Massachusetts alone kill 700,000 song birds annually. See Chapter XI, Checks upon the increase of useful birds, p. 363.

†The scientific statement of the facts concerning the interrelations of the insect world, the birds, and mankind may be gathered from such publications of the United States Government, Department of Agriculture, as

*Value of Swallows as Insect Destroyers.* By H. W. HENSHAW. Bureau of Biological Survey. Circular No. 56.

*How Birds Affect the Orchard.* By F. E. L. BEAL. Reprint from Year-book of Department of Agriculture for 1900.

*Birds as Weed Destroyers.* By SYLVESTER D. JUDD. Reprint from Year-book of Department of Agriculture for 1898.

*The Blue Jay and Its Food.* By F. E. L. BEAL. Reprint . . . . . 1896.

*The Meadow Lark and Baltimore Oriole.* By F. E. L. BEAL. . . . . 1895.

*Four Common Birds of the Farm and Garden.* By SYLVESTER D. JUDD. Reprint . . . . . 1895.

*The Food of Nestling Birds.* By SYLVESTER D. JUDD. Reprint . . . . . 1900.

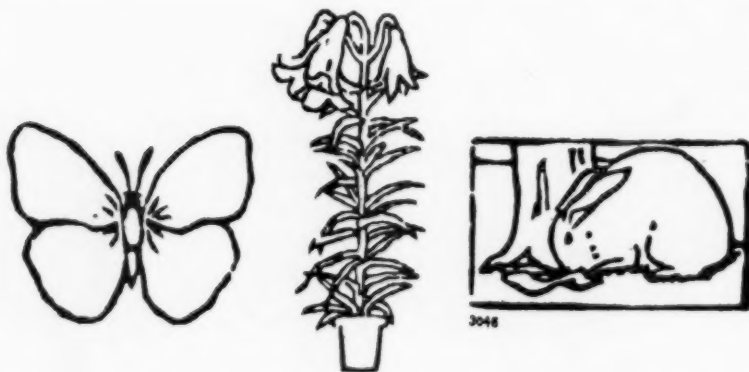
¶ The birds received their share of attention, so far as drawing is concerned, during the month of March. This month the spring flowers begin to appear, and the Outline aims to prepare the children to give them, in turn, a more intelligent welcome than ever before.



Mr. Weed's article ought to help in correlating plant drawing and nature study, and Mr. Webb's article ought to help teachers to attack the problem of the graphic representation of plant forms in the upper grades, with clearer vision, and better aim. But the season is so rich in suggestive material and so full of inspiring occasions, that close adherence to the Outline may not be possible or desirable.

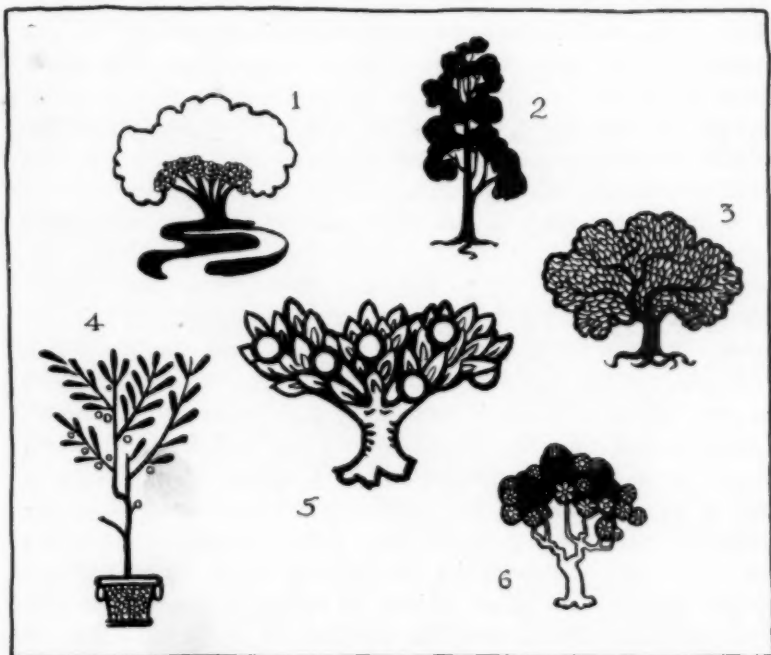
The small boy's idea of April is well shown in the ornamental initial at the beginning of this editorial. A German student's idea is reproduced on the preceding page from an illustration in the late lamented *Kind und Kunst*. These amusing little cherubs will suggest to the live teacher various applications appropriate to the season,—upon the blackboard, in seat work, for calendars, and nature papers.

Easter falls in April this year, and that usually claims a share of school time. Some of the most beautiful Easter work



done by public school children is to be found at the Horace Mann school under the direction of Mr. Arthur W. Dow. The upper grade children design and cut upon wood, such decorative outlines as those shown in the illustration on this page. They turn these prints out by hundreds and turn them over to the lower grade children to color. Other beautiful work, but of quite different character, came to me last spring from Indiana, Pa., under the supervision of Miss Jean R. McElhaney, who will, we hope, tell us all about it one of these days.

Arbor Day, too, will claim its share of attention either this month or next. In designing cover stamps and ornaments for use in connection with Arbor Day programs and papers, we shall have to enforce again the fundamental difference between

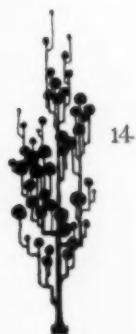


a picture and a decoration. Pictures of trees are suitable as full page plates in the text, or as marginal sketches set along with the text; but decorations must be primarily decorative, the form of the thing must appeal first to the eye as a decorative element, pleasing merely as a spot of light and dark or color. The "pattern" is of primary importance. Within the limits

of the decoration, the spot, to be a symbol appropriate to the occasion, must suggest a tree or certain facts about a tree in a happy and amusing fashion.

No man in modern days has been more successful in the decorative treatment of trees than has Will Bradley of Concord, Mass., who rose suddenly to fame through his designs for *The Inland Printer*, and the publication of that unique but short-lived magazine, "*Bradley, His Book.*" Figures 1 to 6 are trees, not too literally copied, from designs which Mr. Bradley made for certain advertising pamphlets which he produced during his connection with the University Press, Cambridge. They are remarkable for their variety of treatment and for their brilliant effect as decorations.

In the designs given on the other plate I have tried to show various other possible treatments from the decorator's point of view. Two of these, 7 and 9, are taken from designs which came to me through the mails several years ago from North Adams, Mass. No. 15 is from that most charming of hand-printed books, "*By Salt Marshes,*" the work of Mr. Arthur W. Dow. It is a re-arrangement within a square of a portion of one of the head-pieces. In 8, the dapple of light and dark suggested by oak leaves gave the cue to the treatment. In 10 the treatment was suggested by the limitations of embroidery or mosaic. In 11 the great flakes of foliage suggested the line treatment and the leaves the addition of the dots. No. 12 borrows a suggestion from the leafless tree. No. 13 was inspired by the requirements of block printing. No. 14 is an approach to a naturalistic effect by means of the most geometric of elements. No. 16 was designed with a view to rhythmic subdivisions radially within a circle, and 17 to secure a pleasing dapple of light and dark. Whatever the treatment the result should be a pleasing design, not a picture.



¶ The Calendar for the month is a rather free translation from an early drawing by Millet,—a forerunner of his great picture, *The Sower*. The drawing is extremely simple,—mostly black-board! Draw the sky with the side of the crayon, and touch in the darks with charcoal.

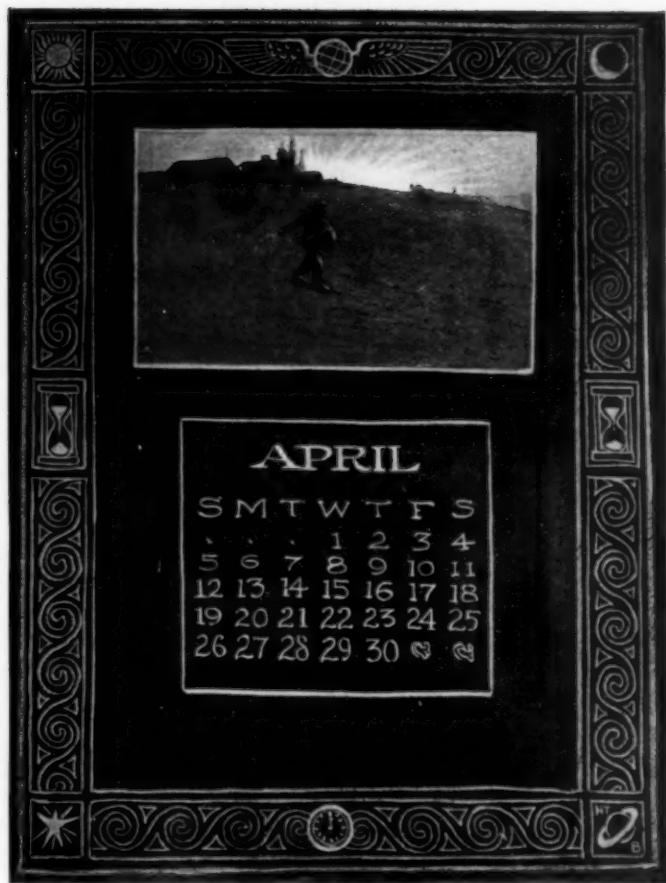
And this *Sower*, this inevitable phenomenon of the season, reminds me of another quite as inevitable, if we are to believe the newspapers, namely the spring poem, a sample of which I promised to give in this number. I have decided to give two samples, both written by Grammar School children, in the Mark Hopkins School, North Adams, Mass. Tommy's poem is quite like Walt Whitman! and that of Thorwald Peterson is such as Wadsworth himself might have written when a boy! Here they are:

#### THE BUSY FARMER

The farmer furnishes the rich and poor with food,  
And he serves them all alike.  
He tends to his farm all the year long:  
He is not at dances or balls at night.  
But he milks his cows and does his chores;  
He does not awake at eight or nine,  
But is up and out at five.  
At breakfast he enjoys a hearty meal,  
At dinner he does not have many dainty dishes,  
But he has good solid food,  
Such as pork, beets, cabbage and potatoes;  
And for dessert he has no ice-cream,  
But he has a glass of cider, which is his own produce.  
Anybody that thinks a farmer is a lazy man,  
Just consider these few lines,  
And after a few minutes of study,  
I think he will change his mind.

—Thomas Quinn.





## THE WELCOME SPRING

Our welcome Spring is drawing nigh,  
All nature is new born;  
Old Winter bade his last good-by  
And went away forlorn.  
The budding trees are now alive,  
The grass is turning green;  
And with the taller rivals strive  
To deck the gladsome scene.  
The bees are humming in delight,  
The birds, they sing all day;  
The blue sky never was so bright  
Nor springtime quite so gay.

—Thorwald Peterson.

Children who write like this image clearly. And clear imaging is an accomplishment of inestimable value in every activity of rational life. "He who sees nothing knows nothing"—and says nothing worth remembering.

¶ The frontispiece is another spring poem. It is a title page, made especially for school children by Mr. D. B. Updike, Boston, one of the most famous printers in America, a man with an international reputation for fine taste and perfect craftsmanship. The design is a revelation of what can be done with the simplest means—if you know how. Every printer in the country has, or can have, these "stock cuts" of baseball players, and every printer has degree signs, and common Roman type; but how many have the imagination, the feeling for decorative arrangement, the sense of proportion and balance which insures such a combination of common elements? This cover is a masterpiece of decorative design.

¶ If Mayday is to be properly celebrated, May-baskets must be made during April. Miss Kelley's article will furnish ample suggestion. Such May-baskets as these involve quite as much

work with instruments, and yield quite as much "educational value" as our old fashioned development of surface, and offer in addition a motive for productive effort,—entirely lacking in the more orthodox exercises.

¶ Before April ends all who are going to the London Congress should have engaged passage. The ships will be crowded, and only those who apply early will be able to secure desirable berths. Last year I found difficulty in arranging in March for passage on a popular ship, sailing the latter part of May. "Nothing left except a second class cabin near the wheel!" The Congress begins to loom large as an educational event. The Exhibits will be extensive, and the addresses inspiring. The "London Season" will extend well into August this year. A recent letter from Mr. C. Myles Mathews, the Organizing Secretary of the British Committee, contains the following important paragraph:

"In accordance with an application which has been received from France, it has been determined that Associate Members of the Congress may be enrolled in addition to full members. Such Associate Members must be members of the family of, or friends accompanying, full Congress Members, and the Associate Membership fee will be one-half the full Membership, that is to say, five francs, one dollar, four marks, or as the case may be. Associate Members of the Congress shall not be qualified to attend meetings of the Congress or to receive reports and printed matter supplied to Members of the Congress, but with these exceptions they shall share all the privileges of full Members."

But all Americans should be "full" Members, I am sure. Therefore send your \$2.00 to Mr. Cheshire L. Boone, Montclair, N. J., at once, that your name may be included in the list of members from the United States, for which the British Committee has already been asking, for publication in England.

¶ If you are hoping to go with any of the leaders under the Bureau of University Travel, you might be interested in certain discounts or commissions which may be obtained by those who secure members for the travel parties. Write to Ralph E. Towle, Trinity Place, Boston, for further information.

¶ A foretaste of the London Congress may be had in New York, on Thursday, Friday, and Saturday, May 14th, 15th, and 16th, at the annual meeting of the Eastern Art Teachers' Association, to be held at the American Museum of Natural History. Among the speakers will be Dr. Denman W. Ross, Mr. Hamilton Wright Mabie, Miss Susan Blow, Dr. Haney, Mr. James Hall, Dr. Mac Vannel, Mr. Walter S. Perry, Miss Warner, Miss Skinner, Miss Alicia Keyes, and Miss Cornelia Moses of Syracuse. The Public School Exhibit for the London Congress will be shown in New York in connection with this meeting.

¶ To meet the convenience of its readers the publishers of The School Arts Book contemplate opening a "Want" page where teachers who want positions, or where school authorities in search of teachers, may supplement efforts being made through other agencies toward an early filling of such need. Since nearly all supervisors, and a very large number of the best teachers of drawing and the manual arts are regular subscribers to The School Arts Book, such a page should prove of inestimable value. Aside from these many other wants may be supplied by the use of this page. If you have anything to sell, or wish to buy, announce the fact in the "Want" page of The School Arts Book, the cost of which will be but 25 cents per line, single column, two columns to the page. Advertisers need not necessarily publish their names, but may have all correspondence forwarded if notice is signed thus: "A. B., care Davis Press," or in some similar way.

¶ But, really, the thing to do is to go to London to see the King!

## CORRESPONDENCE

THE following letter both Professor Woodward and Colonel Larned have given me permission to publish. Think it over. Review your own work in the light of it.

United States Military Academy, West Point, N. Y.

Jan. 2d., 1908.

Professor William Woodward,

Newcomb College, Tulane University, New Orleans, La.

My dear Sir:—

I enclose, herewith, a pamphlet covering the course of Drawing at the Military Academy which contains all the information called for by your circular. There is no art work, properly so called at this institution. The freehand work required being of an elementary character and addressed solely to the stimulation of the faculties of the eye in the acquirement of sufficient graphical skill to enable the student to make the conventional landscape sketches required for military use, and freehand mechanical sketching. Such men as may possess exceptional talent are encouraged and carried as far as the short free-hand course will permit.

The average of good graphical instruction preliminary to entrance to the Academy is low and, a few years ago, was almost inappreciable; of late years, however, it has considerably improved, and in the class of 1910, now taking our first year's course in graphics, investigation shows the following record of preliminary instruction:

- 91 Total number in class.
- 12 Technical Drawing, those having had elementary instruction of six months or less.
- 14 Technical Drawing, those having a fair course of one year only.
- 12 Technical Drawing, good course, more than one year.
- 5 Freehand Drawing, Elementary course, one year only.
- 6 Freehand Drawing, fair course, more than one year.
- 42 No previous instruction.

This table does not indicate the nature of the instruction given but only the extent of time during which it was received. The actual amount of instruction given, varies of course from two hours a week, to six or eight, as the case may be. Again, the nature of the instruction varies very greatly. A great deal of it is excessively poor, perfunctory, and without system or intelligent method. Much of it is on the basis of copying from the flat, which, in most cases, is almost worse than useless, and may be absolutely pernicious.

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## CORRESPONDENCE

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What appears to me to be primarily lacking in drawing instruction, elementary and secondary, is the failure to arouse and cultivate the habit of conscious vision and the visual faculties of apprehension, judgment, memory. Even where drawing, as such, is reasonably well taught, there is no logical and systematic development of this habit of conscious, intelligent, critical vision, the possession of which is of such immense importance to the individual in all functions of life; and the absence of which is such a detriment to development, and a waste of opportunity and faculty power. I know of nothing in regard to which modern education is more reprehensible than this neglect. This, of course, is involved in its failure to seriously consider graphical instruction at all. Were the eye and its faculties to be taken in hand in infancy, and educated through primary and secondary education as is the power of written expression, I believe that the average individual would be able to express himself better in the language of form than he now does in speech and writing; besides the enormous gain in habits of observation, critical and retentive vision, appreciation of form and art, and a knowledge of the graphical language of the great constructive arts. As a matter of fact, however, it is neither undertaken seriously by the educator, nor seriously considered by the pupil, except in higher technical education where it is taken hold of at a late period from necessity and for purely professional use.

Very truly yours,

Col. Chas. W. Larned,

Professor of Drawing,

U. S. M. A.

Unusual satisfaction is mine in being able to present to the readers of *The School Arts Book*, such a letter as the following, relative to the meeting of the National Society for the Promotion of Industrial Education, held at Chicago last January. This good letter gives the wheat without the chaff.

State Street School, Springfield, Mass, Feb. 11, 1908.

My dear Mr. Bailey:

A letter from President Roosevelt seemed to me to strike the keynote of the meeting. It read as follows:

I regret that I am not able to accept the invitation to be present at the first annual meeting of the Society for the Promotion of Industrial Education.

My interest in this cause arises not only out of the important results to be achieved by industrial education both for the wage-earner and the manufacturer, but more than all else out of the desire to see the American boy have his best opportunity for development. To-day the boy of 14, who leaves the public school, finds the door to industrial efficiency closed. The apprenticeship system has practically disappeared. Unless he is given an opportunity for industrial training by a combination of school and shop instruction his chance for such training is small, and he is likely to continue to spend, as he does to-day, the years between fourteen and eighteen in minor occupations of an unfruitful character—occupations which neither minister to his intellectual nor his moral betterment. In the interest, therefore, of the American boy, I welcome the efforts of any society like this to focus public attention upon the question and to suggest practical methods for solving it.

Very truly yours,

"Theodore Roosevelt."

Chairman Theodore W. Robinson, in introducing President Eliot, said:

This society is the organized recognition of a vital defect in the educational system of this country. This country has been sleeping the self-complacent sleep of confidence born of stupendous resources and wonderful inventive genius, but other nations have possessed themselves of our inventions, and Germany, comparatively poor in nature's heritage, is surpassing us in the markets of the world.

The industrial education of Europe is making the old world new, while apathy and obsolete methods are making our new world old. Our educational development has not kept pace with the marvelous changes that have taken place in the last generation, and it is time that we awake if we attain our natural destiny.

More than 90 per cent. of the youth of our country progress no further than the grammar school, and of these, many are destined to become industrial derelicts merely for the want of educational encouragement and opportunity. It is clear, then, that the necessities of this large majority should be better recognized in our primary schools.

President Eliot made the following points:

That the teachers in the elementary schools should sort the pupils according to their natural ability, and that a boy who has no aptitude or ability for



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## CORRESPONDENCE

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literary work should not be forced to take it, but that he should be given an opportunity to do the thing for which he may be fitted. He was very emphatic in his statement that it is not democratic to attempt to have all children pursue a line of work for which they are not by nature fitted, and that we should make our schools more democratic by giving each boy a chance to make the most of himself. We must revise our laws of taxation. As it is we have no just means of raising revenue for this or any other of our much needed reforms.

**Mr. J. W. Van Cleave, President of the National Association of Manufacture, said:**

Batavia, a little kingdom not much greater than New York City, has now 290 trade schools, giving instruction night and day, and in this whole country of 85,000,000 people there are many fewer trade schools, and two-thirds of the convicts in America's greatest prisons are men without a trade or profession.

**Miss Jane Addams of Hull House, took part in the discussion following the reading of the papers. She said:**

I am not ready to admit the difference between cultural and industrial education. Industry may look big and ugly, but every factory and machine tells its story of human interest, and every experience in the industrial world contributes its mite to culture.

**Carroll D. Wright said:**

The only force in this country against industrial education is that of ignorance. There is ignorance not only among the employed but among the employers. It is just as important that employers be given information and light as it is for the labor leaders to be instructed. There is as much ignorance in one class as in another.

While most of the discussions were confined to industrial education for boys, the question of industrial education for girls was not neglected. It was shown that the average length of time for girls and women in the industries is five years, while in the case of boys and men it is over twenty years, and it was argued that as woman's work in the industrial field is merely



temporary, that is the strongest argument for seeing that she is placed where her work will not unfit her for woman's natural calling, the making of a home.

There was some discussion as to whether or not trade schools should be a part of the public school system, and it was pointed out that our present education is too much influenced by the demands of the business man and that we should now be careful about giving the schools over to the manufacturers.

It was shown that all the European countries are taking the schools out of the hands of the school masters and putting them under the departments of commerce and manufacture.

#### SUMMARY OF MEETING

The introduction of industrial training in the elementary schools throughout the country.

Advancing the compulsory education age to seventeen or eighteen years.

Establishment of a combination of school and shop instruction to occupy the time between the ages of fourteen and seventeen.

Establishment of a special educational commission to organize an industrial school system.

Creation of national commissioner of industrial education.

Very truly yours,

M. W. Murray.

## THE ARTS LIBRARY

### BOOK REVIEWS

**The Romance of Modern Photography.** By Charles R. Gibson. 346 pp. 5 x 7 1-2. 62 illustrations, many full page, some in colors. J. B. Lippincott Co. \$1.50.

Those who wish to know about the relation of photography to book illustration and to the three-color process will find in this book the information they desire in condensed form with adequate illustration. But the book contains much beside, as the titles of some of the chapters will indicate: How Photography Came to be Invented, Color Photography, Photographing the Invisible, Telegraphing Photographs, A Camera without Lens. These are a few of the twenty-three delightful chapters. The book has an almost uncanny fascination for boys from twelve to sixteen years of age, and is full of suggestion for the teacher of pictorial drawing and composition.

**The Stories of Wagner's Operas told for Children.** By Elizabeth M. Wheelock. 208 pp. 5 x 8, with decorative frontispiece, Lohengrin. The Bobbs-Merrill Co. \$1.00.

As many question the wisdom of attempting to interpret the masterpieces of painting to children, so many question the advisability of presenting the masterpieces of mythology in simplified form, expurgated according to modern ethical standards. But if this kind of work meets the approval of teachers, they will find the story of the Meistersingers, the Flying Dutchman, Lohengrin, Siegfried, and the Dusk of the Gods, in tellable form in this volume. The author is a teacher of rare ability whose power to tell stories to children, no one who had ever visited her school would question. The stories in the book read as she tells them, as nearly as type can, and present the rather complicated incidents of the Rheingold cycle in sufficiently simple form for children to follow. The book is printed in large type and has Lohengrin's white swan as a cover decoration.

**Addresses and Proceedings of the National Education Association, Los Angeles, California, 1907.** 1100 pp., 6 x 9. Published by the Association. Irwin Shepard, Secretary, Winona, Minn.

This report contains a good deal of ammunition for those who still have to argue for industrial and art education. For example, it contains Dr. Harvey's introduction to the report of the Committee on Industrial Education

in schools for rural communities, the report itself, and all the papers and discussions of the manual training and art departments, including studies of manual training for elementary grades from the point of view of the teacher of manual arts, from the point of view of the student of children, and from the point of view of the school superintendent. The relation of industrial education to public instruction is discussed at length, and the aims of art education in the public schools are stated by Mr. E. C. Colby, State Director of Drawing and Manual Training for New York. Professor Clark of Stanford University contributes an important paper on university entrance credits in drawing, and Mr. Arthur H. Chamberlain a paper on technical education in high schools and colleges.

The 1907 Joint Report, 190 pp., illustrated, gives the proceedings of the Cleveland meeting of the Eastern Art Teachers' Association, Eastern Manual Training Association, and the Western Drawing and Manual Training Association.

This report also furnishes ammunition for the champion of the cause, and contains among other valuable papers, the report of the committee on college entrance credits, appointed by the Western Drawing and Manual Training Association, and the statement by Mr. Albert H. Munsell, of the Massachusetts Normal Art School, Boston, of his new color system.

Proceedings of the 45th Annual University Convocation of the State of New York. 166 pp., 6 x 9.

This is the 422nd bulletin of the Education Department, and contains in full, four papers of interest to teachers of drawing and handicraft, namely, A Museum of Art in Public Education, by Sir Caspar Purdon Clarke; Graphic Art as a Factor in Public School Education, by Henry Turner Bailey; Industrial Art and How It is Advanced by Art Education, by George F. Kunz; and Industrial Education in Massachusetts, by Paul H. Hanus, Chairman of the Massachusetts Commission on Industrial Education.

### RECENT PUBLICATIONS

THE USE OF THE MARGIN. By Edward Howard Griggs. The Art of Life Series. One of Professor Griggs's practical essays on the art of living. It suggests various profitable ways of spending the margin of time that each man is free to use as he pleases. B. H. Huebsch, New York. 50 cents net.

**DRAWINGS OF MICHAEL ANGELO.** With introduction by E. Borough Johnson. Drawings of the Great Masters. Forty-five full page plates in black-and-white and tint reproduce some of Michael Angelo's wonderful delineations of the human form. The introductions supply a basis for studying them intelligently. Charles Scribner's Sons. \$2.50 net.

**LEAD GLAZED POTTERY.** By Edwin A. Barber. Primers of Art Series. Treats of incised, slip-decorated, and modeled pottery. Doubleday, Page & Co. 90 cents net.

**RENAISSANCE MASTERS.** By George B. Rose. To this new edition a study of the art of Claude Lorraine has been added. Other artists discussed are Raphael, Michael Angelo, Da Vinci, Titian, Corregio, Botticelli, and Rubens. G. P. Putnam's Sons. \$1 net.

**BOTTICELLI.** By R. H. Hobart Cust. The latest addition to the Miniature Series of Painters. It contains eight photographic reproductions of striking examples of the painter's work. Macmillan Co. 50 cents.

**THE ART OF RETOUCHING SYSTEMATIZED.** By Ida Lynch Hower. A manual for the amateur photographer, on the retouching of photographic negatives. A. C. McClurg & Co. \$1 net.

### THE MARCH MAGAZINES

The Editor wishes to make a confession and ask advice:

The reviews of the monthly magazines formerly given in this department, required much reading and study on my part, and occupied a large share of space in print. Some teachers found them of value, educationally, as several letters to me and others to the Publishers record. But as both time and space are valuable, we wondered if in this case the game was worth the candle; and when "What's in the Magazines" appeared, we discontinued the reviews, and reprinted, with the permission of the Dial Company, their monthly index. Now, alas, that helpful guide to the contents of current periodicals is dead, and if we publish an index we must make it ourselves. Shall we do it? Shall we return to the reviews? Shall we let the magazines alone and devote the space to "something practical"?

Personally I believe in the art educational returns which a critical study of our best monthly magazines might bring. I believe such a study might yield more enjoyment, more genuine intelligence in technique, and a better preparation for the appreciation of the "old masters," than no end of picture study based on penny pictures alone. If anybody is sufficiently interested in this department to write me a personal word about it, the kindness would be appreciated, especially if the letter be a perfectly frank expression of individual opinion. I have no personal feeling in this matter; I want to do that which promises to be most helpful to the largest number.

HENRY T. BAILEY, Editor.

**MASTERS IN ART** for December 1907 (the latest issue) presents Whistler.

Any selection from the works of this most famous of the moderns would be disappointing to somebody, for everybody who knows Whistler admires intensely certain of his pictures which almost nobody else cares for especially; but perhaps the majority of his admirers would agree upon *Sarasate*, *Whistler's Mother*, and the *Fire Wheel*, all of which are included in this number, but even here there might be a difference of opinion on the *Fire Wheel*, some preferring the *Luxembourg Garden by Night*. It is fine however to have the portrait of *Rose Corder* as a companion for the standing man, and the portrait of *Thomas Carlyle* as a companion for the sitting woman.

**THE MOST IMPORTANT** article, art educationally, in the March magazines is that by Kenyon Cox, on the Art of Millet, in *SCRIBNER'S*. Every teacher who makes use in any way of the *Angelus*, *The Gleaners*, *The Sower*, or any other picture by this favorite master, should read this masterly article by the sanest writer we have on "Picture Study." Cox is always so refreshing. He knows what he is talking about, not as a mere observer and talker knows it, but as a creator of fine art knows it,—from the inside. Moreover, he knows how to say what he means in good vigorous English, without a fog of rhetoric, or an abracadabra of technical terms. The illustrations are chosen with impartial good judgment, and are as fine as any yet produced without special paper and double printing. The half-tone plates are skilfully engraved and render, in many cases, with astonishing fidelity, the luminous atmosphere of the originals.

**THE CENTURY** for March contains a richly illustrated article on *The Later Works of Augustus Saint-Gaudens*, by Homer Saint-Gaudens. A word on *The Saint-Gaudens Coins*, under *Topics of the Time*, throws a new light on certain statements in the article itself, and give the reader an impulse to look again at the designs for coins reproduced in half-tone, and to compare with them the coins in his own pocket.

**BY FAR** the most valuable feature of **THE INTERNATIONAL STUDIO** for March from the point of view of the teacher of drawing is *The Study of Tree Forms* with reproductions of drawings by Mr. Rex Vicat Cole, of the King's College Art School, England. The drawings reproduced are mostly in dark and light on a middle gray, and most effectively rendered. The work of Emil Fuchs in sculpture and painting is made the subject of the leading article. Richly illustrated studies of Raeburn's technique,

and of the work of Franz Courtens, a Flemish painter, of Pieter Kroyer, a Danish painter, of Carlo Fornara, an Italian "luminist," make up the body of this number. One of the most interesting contributions, however, is *The New Color Photography*, by J. Nilsen Laurvik.

**THE MARCH** number of that aristocratic little art magazine, **THE SCRIP**, contains an illuminating article on Rossetti's water-colors by Elizabeth Luther Cary, and among other notes one to this effect: "Each prince and princess of the royal family of Greece has a particular occupation or charity. The Princess Helene and her husband are given over to the fine arts. The princess is interested in fostering the home industries of the Greek women and is at the head of the establishment for lace-making, embroidering, and the manufacture of silk goods and Eastern carpets of different kinds. Poor women can always find employment along these lines by application to the princess. Here is a hint to our wealthy American ladies.

**THE WORLD TO-DAY** for March contains a fascinating article by Fredrik W. Sandberg, entitled *Recalling a Vanishing Art*. It describes and illustrates the work of Fru Frida Hansen of Christiana, Norway, in pictorial tapestry.

**THE CRAFTSMAN** for March opens with an illustrated article by Giles Edgerton, on *Bronze Sculpture: Its Value to the Art History of the Nation*. Mr. Batchelder contributes the sixth of his valuable and readable articles on *Design in Theory and Practice*.

**PRINTING ART** for March contains an unusually fresh and sweet bit of spring coloring in the form of a colored etching by P. Waidman, engraved and printed in six colors from two half-tone and four zinc color plates by the Franklin Company of Chicago. No more instructive contrast as to the immeasurable difference between art, and nature reproduced photographically, could be found than that which this plate presents when compared with the bunch of roses opposite page 20. This number contains a group of unusually good cover designs, the best being that by Mr. T. B. Hapgood, page 39. The railroad pamphlet cover by E. J. K. is admirably drawn and composed, and unusually successful in color qualities. It would be perfect as a color harmony if the touches of orange were not quite so intense. The advertisement opposite page 52 is in painful contrast with this as a piece of coloring.

## THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

### FEBRUARY CONTEST

**First Prize, Book, Pyropen Outfit, and Badge with gold decoration.**

Byron Lohmar, VIII, 701 Scott St., Wausau, Wis.

**Second Prize, a copy of Blackboard Drawing, and Badge with silver decoration.**

Lawrence Drury, IX, Easthampton, Mass.

E. Holcomb, Training Dept., State Normal School, Oneonta, N. Y.

Isabelle Kaiser, V, 527 S. Grant St., Stockton, Cal.

Solomon Malkiel, VII, Phillips School, Boston, Mass.

Harold F. Tebo, IV, Bigelow School, Marlboro, Mass.

**Third Prize, a box of American Crayon Co.'s Crayograph, and Badge.**

Muriel Barrett, IV, 209 Summer St., Bristol, Conn.

Clara Buker, VII, 332 Liberty St., E. Braintree, Mass.

\*Samuel Cohen, VII, Phillips School, Boston, Mass.

Harris Cutler, VIII, 22 Goodwin St., Fitchburg, Mass.

Joseph E. Dorie, VI, Marquette, Mich.

Sarah Emery, VIII, Training Dept., State Normal School, Oneonta, N. Y.

Arno Hunger, III, 703 Third Ave. S., Wausau, Wis.

Anna Lowe, VIII, 13 Charles St., Portland, Me.

Cecil Miller, VII, Wells School, Steubenville, Ohio.

Loretta Murphy, VIII, 45 Freedom St., Fall River, Mass.

**Fourth Prize, The Badge.**

Florence Adams, VIII, Willow St., E. Braintree, Mass.

\*James Avison, Wilbraham, Mass.

Margaret Bailey, IV, No. Scituate, Mass.

Eleanor Baker, VI, Washington School, Marlboro, Mass.

Helen Ball, VIII, 190 Danforth St., Portland, Me.

Ruth Bielenberg, IV, Marquette, Mich.

Elsie Blomquist, V, 125 High St., Fitchburg, Mass.

\*A winner of honors in some previous contest.



- Marie Boulet, IV, White Rock School, Westerly, R. I.  
Marie Brand, VIII, Steubenville, Ohio.  
Rosa Bryant, V, Wilbraham, Mass.  
Francis P. Cahill, VI, 120 Essex St., Marlboro, Mass.  
Allen W. Case, I, Maple St., Bristol, Conn.  
Bertha Chase, VII, Nantucket, Mass.  
Marguerite Chisholm, VI, 164 Edinboro St., Marlboro, Mass.  
John Collins, III, South St. School, Marlboro, Mass.  
\*Chauncey Crawford, IV, 10 Amherst St., Augusta, Me.  
Nettie Davis, VII, 52 Sargent St., Winthrop, Mass.  
Guy Dowlin, III, Saxton's River, Vt.  
Per Lee Dowling, VIII, San Pedro, Cal.  
Oliver Dunham, IV, S. Duxbury, Mass.  
Marion Louise Easter, I, Chestnut St., Claremont, N. H.  
\*Luvenia Elliott, VIII, 8 Howard St., E. Braintree, Mass.  
Chester Elwell, III, Academy St. School, Oneonta, N. Y.  
Laurel Fellows, VIII, Steubenville, Ohio.  
Alice Gardner, VII, Nantucket, Mass.  
Dorothy Greenman, Pleasant St. School, Westerly, R. I.  
Beatrice Hale, V, Northfield, Mass.  
Walter S. Hall, VIII, 30 Garnet St., Fitchburg, Mass.  
Elizabeth Ann Harris, Hall's Free School, Moody, Va.  
Selmer Halla, II, Ward School, Minot, N. D.  
Leonetta Holderman, II, Ward School, Minot, N. D.  
Salma Hoppe, III, 319 Third Ave. N., Wausau, Wis.  
Dorothy Illingworth, I, Washington St., S. Braintree, Mass.  
Lura Jacobs, III, Wausau Junction, Wis.  
Rosanna King, VIII, Fairhaven, Mass.  
Daniel Koonz, IV, Northfield, Mass.  
Elsie C. Litchfield, IV, No. Scituate, Mass.  
\*Bernice Lloyd, VIII, Easthampton, Mass.  
Hazel Makely, Training Dept., State Normal School, Oneonta, N. Y.  
Marie Markham, 406 E. Flora St., Stockton, Cal.  
Harold Mathie, III, 301 Grand Ave., Wausau, Wis.  
Marion Merrill, V, S. Duxbury, Mass.  
James Moran, V, Hildreth School, Marlboro, Mass.  
Mary Mulligan, VIII, Mt. St. Joseph Academy, Brighton, Mass.

\*A winner of honors in some previous contest.



Alexander Murray, III, Hopkinton, Mass.  
Leroy Nickerson, III, E. Harwich, Mass.  
Mary E. Oliveira, IV, Ruggles School, Fall River, Mass.  
Fred Perini, VIII, Ashland, Mass.  
Ethel Perry, Pleasant St. School, Marlboro, Mass.  
—— Rainolds, VI, Marquette, Mich.  
Roger Rich, VI, Duxbury, Mass.  
Burt Richards, IV, Northfield, Mass.  
Gray Robertson, II, Saginaw St., Pontiac, Mich.  
Helen Rockwell, II, Fairgrove Ave., Pontiac, Mich.  
Leo Roode, II, Avondale School, Westerly, R. I.  
Anna Rothwell, V, Mt. St. Joseph Academy, Brighton, Mass.  
Gordon William Stackhouse, III, Jonas Perkins School, E. Braintree, Mass.  
Orlo St. John, V, Training Dept., State Normal School, Oneonta, N. Y.  
Henry Sunderland, III, Bigelow School, Marlboro, Mass.  
Angie Sylvester, VI, 33 Gage St., Augusta, Me.  
\*Elmer Trouant, III, 71 Chapel St., Augusta, Me.  
Louise Welles, VIII, Swarthmore, Pa.  
\*Clarence Westlake, VII, Wells School, Steubenville, Ohio.  
\*Penn Whitehouse, VIII, 42 Deering St., Portland, Me.  
Rose Wilhite, VIII, San Pedro, Cal.  
Ada——, II, Training Dept., State Normal School, Oneonta, N. Y.

### Honorable Mention

Ruth Anderson, Fitchburg	Florence Burhoe, Marlboro
Alpaide Arelle, Westerly	*Theron I. Cain, S. Braintree
Chester Arnold, Braintree	Olga Carlson, Wausau
Marshall Balfour, Marlboro	Sainie Carlton, Braintree
E. Beatrice Balmer, Marlboro	Pauline Cate, Brighton
Glen Barber, Northfield	Bernice V. Church, Pontiac
Ralph Bartlett, Wilbraham	Lillie Cohen, Steubenville
*Harry P. Bemis, Ashland	Peter Connel, Hampden
Mabel Blanchard, Augusta	Mary J. Creeden, Brighton
George C. Bradley, Mattapoisett	Alma Dahlgren, Bristol
*Marion Buck, Fitchburg	*Helen Daniels, Swarthmore
Forest Bullock, Saxton's River	Irene Davidson, Fitchburg

\*A winner of honors in some previous contest.

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EDITOR

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THE SCHOOL ARTS GUILD

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\*Dell Dimmick, Anoka  
Lena Dresser, Northfield  
Arthur W. Drew, Duxbury  
Kenneth M. Eldredge, E. Harwich  
Donalda Fearigo, Marlboro  
Helen Felton, Marlboro  
Caroline Floto, Steubenville  
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Percival Garant, Fairhaven  
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Samuel Grosman, Steubenville  
Julia Guernsey, Easthampton  
\*Astrid M. Gustafson, Fitchburg  
Evelyn Hall, Portland  
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Mary E. Hannum, Swarthmore  
Katherine Hayes, Marlboro  
George Heitl, Wausau  
Amy C. Holland, Fitchburg  
George Koeller, Wausau  
Beatrice Koonz, Northfield  
Berendina Kruger, Cedar Falls  
Harold Lanphere, Westerly  
Carl Lewis, Augusta  
George Loum, Stockton  
Stephen Lowney, Marquette  
Pauline C. Luppeler, Ashland  
Foster Mansell, Augusta  
Leota Martin, San Pedro  
Frances McDonald, Brighton  
Hazel Michael, Westerly  
Alice E. Moffett, E. Braintree  
William Moore, E. Braintree  
Ruth Morrill, Portland

Elisabeth Mullen, Guilford  
Alberta Nesbit, Steubenville  
Kenneth Nickerson, E. Harwich  
Frank O'Hern, Stamford  
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Mary Pinheiro, San Pedro  
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Girard Raynes, Minot  
Alice Renaud, Fall River  
Alfred Richard, Fall River  
William Robinson, Westerly  
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J. S., Bellows Falls  
R. S., Oneonta  
Mae Schaefer, Steubenville  
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Wanie Scott, Pontiac  
Margaret Seymour, Oneonta  
Madge Sidwell, Cedar Falls  
Sidney Spencer, West Haven  
Evelyn Stierle, Marquette  
Harold D. Stillman, Fairhaven  
John Stone, Bellows Falls  
Raymond Swift, Augusta  
Eva Talbot, Fall River  
Dorothea Temple, Marlboro  
\*James Burrill Thompson, Westerly  
Francis Thornton, Hopkinton  
Dora Thuesen, Cedar Falls  
Carl Vessey, Winthrop  
M. W., Steubenville  
Paul Watkeys, Oneonta

\*A winner of honors in some previous contest.

George Whitcomb, Minot  
Edward Whitmarsh, Oneonta  
Benjamin Whorf  
\*Ruth G. Wickham, Moody

Helen Wilder, Oneonta  
Elsie——, Oneonta  
Frank——, Oneonta

### SPECIAL PRIZES

#### Haney's Pencil Sketching.

\*\*\*\*William Vahlgren, VIII, 14 Baker St., Fitchburg, Mass.

#### Matsumoto Prints and Badge.

Hattie Scott, Pontiac, Mich.

#### Alphabet Packet and Badge.

Margaret Mott, X, Swarthmore, Pa.  
Bessie Roberts, IX, Swarthmore, Pa.  
Alice Seaman, Ithaca, New York.

#### The Badge.

Marguerite Blake, V, Lincoln School, Melrose, Mass.  
Lucile Davis, Asylum Ave., Pontiac, Mich.  
Paul W. Dudley, High School, Guilford, Conn.  
Ina Hopkins, High School, Oneonta, N. Y.

#### Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing sub-

mitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.



## SCHOOL ARTS SUMMER SCHOOLS

Every one of the schools mentioned here has circulars of information ready for mailing. Address the secretary or director of the school.

### SUMMER SCHOOL OF PAINTING

Vineyard Haven, Mass., (Island of Martha's Vineyard).

Conducted by Arthur R. Freedlander. Fourth season, July 1st-Sept. 15. Instruction will be given in all mediums. Outdoor classes: Landscape and figure, with three criticisms per week. Special course for students of Architecture to develop facility in the handling of water color. The town and surrounding country offer interesting material to the student. For recreation there is excellent boating and bathing. Terms: fifteen dollars a month. Special two weeks' course, ten dollars. For prospectus and further information address, A. R. Freedlander, 80 West 40th St., New York City; after June 20, Vineyard Haven.

### BRADLEY POLYTECHNIC INSTITUTE

Peoria, Ill., June 29 to August 1, 1908.

The Summer School of Manual Training and Domestic Economy was organized for the special purpose of meeting the demand for strong, practical vacation courses in Manual Training, Applied Art and Domestic Economy. The courses offered in this school are just as strong as those given during the regular school year, and credits earned in the summer are allowed to count toward the Teacher's Certificate. All the summer courses are planned with special reference to the needs of teachers and supervisors of the Manual Arts, or those who wish to become such. The school is not too large to allow each student to come into close personal relations with his instructors. The attendance in 1904 was 55; in 1905, 70; in 1906, 80; in 1907, 98. Send for our circular.

### SCHOOL OF THE MUSEUM OF FINE ARTS

Boston, Massachusetts.

Instructors: Drawing and Painting, E. C. Tarbell, F. W. Benson, P. L. Hale, W. M. Paxton. Modeling, B. L. Pratt. Anatomy, P. L. Hale. Perspective, A. K. Cross. Department of Design: C. H. Walker, Director; Instructors, Miss K. B. Child, Miss L. MacInnis. Metal Work, G. W. Hunt. Paige and Cummings Traveling Scholarships. Helen Hamblen, Gardner, Blake and Ten Free Scholarships. Prizes in money awarded in each department; 33d year begins September 28. No summer classes. For circulars and terms, address the Manager, Miss Alice F. Brooks.

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## SCHOOL ARTS SUMMER SCHOOLS

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### COGGESHALL CAMP AND STUDIO

At Lanesville, Cape Ann, Mass. Open until September 15th.

Offers a course of instruction in drawing and painting from nature under an experienced teacher who has studied and painted in many lands. Beginners and those who have made some progress in out-of-door sketching will find here an unusual opportunity to work directly from Nature in oil, water color, charcoal or pencil by new and simplified methods. The Camp buildings and studio were designed and built three years ago especially for this work and are situated beside the sea on a beautiful spot on the Cape Ann shore. This art students' camp is unique in that it provides comfortable room, good board and best of practical instruction with pleasantest vacation surroundings and can accommodate a few who do not care to work in the classes, thus enabling students to bring friends as room-mates who would enjoy the out-of-door life. An illustrated booklet on application. John I. Coggeshall, 473 Beacon Street, Lowell, Mass. After June 15th at Lanesville.

### SUMMER SCHOOLS OF CHAUTAUQUA INSTITUTION.

Competent instruction. Thirteen departments, including a course in Arts and Crafts, with an enrollment in 1907 of 298. About 2,500 total enrollment in 1907. The best environment for study. Famous lectures. A place whose charms are noted. Expense moderate. Catalogue on request. Chautauqua, New York.

### CORNELL UNIVERSITY

July 6 to August 14, 1908.

In the Seventeenth Summer Session, offers instruction in Manual Training with all the advantages of the University Shops and Drafting Rooms. The courses in Drawing and Design are given by Charles Wellington Furlong. More than 100 other courses in 25 departments. Full announcement upon application to the Registrar, Ithaca, N. Y.

### CHARLES H. WOODBURY'S OGUNQUIT SUMMER SCHOOL OF DRAWING AND PAINTING

July 7th to August 15th.

Painting in Oil and Water Color. Course in Pencil Drawing especially adapted to teachers. For information apply to Miss Susan M. Ketcham, Secretary, 1010 Carnegie Hall, New York City, or Miss Margaret Patterson, Arlington Heights, Mass.

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## SCHOOL ARTS SUMMER SCHOOLS

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### THE HANDICRAFT GUILD OF MINNEAPOLIS

Summer School of Design and Handicraft. Fourth Annual session, June 15 to July 17, 1908.

**FACULTY.** Design and Composition, Ernest A. Batchelder, Author of Principles of Design; Metal Work, Douglas Donaldson; Jewelry, Mrs. Ida Pell Conklin; Pottery, Florence D. Willets; Caroline Eckers, Assistant, Art Institute, Chicago; Leather, Nelbert Murphy; Bookbinding, Edith Griffith; Wood Block Printing, Berta Nabersberg; Stencilling, Elizabeth Norris; Water Color; M. Emma Roberts.

**COURSES OF STUDY.** Each student is expected to take the course in Composition or Design, with a choice of crafts. The courses are planned for beginners as well as advanced students. Those having studied with Mr. Batchelder will be given advanced work. The principles of design will be developed in the crafts. The Handicraft Guild is now housed in the new building which was designed to suit its needs. The large assembly hall will prove an ideal place for Mr. Batchelder's daily talks and criticisms and the class rooms are well lighted and equipped. Application should be made early and choice of crafts specified. Term, June 15 to July 17.

Address Florence Wales, Secretary Handicraft Guild, 89 Tenth Street S., Minneapolis, Minn.

**OFFICERS.** M. Emma Roberts, President; Florence D. Willets, Vice-president; Florence Wales, Secretary and Treasurer.

Winter Term opens Sept. 15, 1908.

### ART ACADEMY OF CINCINNATI

Summer Term, June 15 to August 22, Ten Weeks.

Drawing and Painting from life and from landscape. Modeling, Wood Carving, China Painting. A thorough course for professional students and teachers under the regular instructors of the Academy. The school is in Eden Park on high ground overlooking the city, and adjoins the Art Museum. For information address J. H. Gest, Director, Cincinnati, Ohio.

### THOMAS NORMAL TRAINING SCHOOL

1 North Grand Boulevard, Detroit, Michigan.

Summer Courses of three and six weeks, each commencing July 1st, devoted exclusively to the following special subjects, all of which are designed especially for Public School work: Pottery, Clay Modeling, Hammered or Beaten Metal, Sheet Metal and Venetian Iron, Industrial Work, Tooled Leather, Knife

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## SCHOOL ARTS SUMMER SCHOOLS

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Bench and Lathe work in Wood, Cookery, History of Foods, Dietetics, Household Economy, Cardboard and Canvas Sewing, Plain Hand Sewing, Principles of Embroidery, Pencil and Charcoal, Perspective, Light and Shade, Nature Studies, Color and Brush work, Blackboard Sketching, Composition and Design, School Gymnastics, Games and Light Apparatus Work, Pen and Blackboard Work on Vertical, Semi-Vertical and Slant Writing, Chorus Conducting, Theory and History of Music, Sight Reading, Ear Training, Melody Writing, Theory Methods and Practice of Teaching. The School is located in one of the most delightful cities in the country for Summer School work. Louis A. Thomas, Secretary.

### LOS ANGELES COLLEGE OF FINE ARTS

212 Thorne Street, Los Angeles, Cal.

The College of Fine Arts, University of Southern California, Los Angeles, Cal., offers a short course of special training for teachers, covering the technique of charcoal, pen, pencil, and water color. The specialty of the school is outdoor sketching, the buildings being ideally situated for the purpose. There will be summer classes in all the usual branches, including pottery and clay modelling. Send for circular. W. L. Judson, Director.

### THE SCHOOL OF POTTERY IN CONNECTION WITH THE PAULINE POTTERY.

Edgerton, Wisconsin.

Opens July first under the direction of Mrs. Pauline Jacobus, the founder of the famous Pauline Pottery, who is a practical potter of long standing. Mrs. Jacobus will be assisted by competent teachers. Lessons will be also given in tooled leather, stenciling and various branches in arts and crafts. All materials furnished at lowest possible rates. Application should be made by intending students as early as possible as only a limited number can be accommodated at pottery place. Catalogue and booklet descriptive of the place will be mailed upon application.

### SUMMER SCHOOL OF SCIENCE FOR THE ATLANTIC PROVINCES OF CANADA.

Meets at Sackville, N. B., July 7th to 24th, 1908.

An excellent course in Natural Science, Literature, etc. Full information will be furnished by the Secretary, J. D. Seaman, Charlottetown, P. E. Island.



# The Meaning of Memorial Day

By

John J. Smith

Grade Seven



Aggassiz School  
Charleston  
S. C.

HOW  
THE ROBINS  
BUILD THEIR  
NESTS



BY  
MARGERIE DENSLOW  
LINDEN SCHOOL  
GRADE V

# FLORETS

AND  
THEIR USES



BY  
NELLIE MACINTIRE

MEMORIAL DAY  
EXERCISES



LINCOLN SCHOOL  
CLEVELAND, OHIO